

BLACK+WHITE PHOTOGRAPHY

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B+W100
JULY 2009
*'Your pictures need to
do the talking for you'*

**Sell your
pictures!**
100
Top tips



How to
choose the
right paper

**+ Paper
round-up**

London
reportage
by Paul Anthony

**Olympus
E-30 on test**



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Meet our contributors...



PAUL ANTHONY

Paul started shooting reportage three years ago. His admiration for the classic style of André Kertész and Henri

Cartier-Bresson has influenced his approach to street photography. He lives in a houseboat in London and in Wales.

● *On the streets, p6*

TRACY HALLETT

Tracy was editor of our sister magazine *Outdoor Photography* and has just left for an island-hopping adventure – writing and photographing the islands of Britain.

● *100 top tips for selling your picture, p28*



ANDY LUCK

Andy Luck is a film-maker and photo-journalist with a passion for travel and history, wildlife and the environment. He is

a regular contributor to *Black & White Photography* and *Outdoor Photography*.

● *On location, p62*



© Stephen Perry

Welcome

Yes, this really is our 100th issue! The time since our first issue has gone by in a flash but when I look back, so much has changed. Technologically, black & white photography now situates itself in a far bigger place than it did back in April/May 2001 (our first issue) and that's because digital photography has allowed many more people access to creating black & white images than it did when the darkroom was the only route. Consequently our readership has grown and expanded and we have grown with them. It's been an exciting, and sometimes daunting, journey with a huge learning curve on the way. But what it does mean is that black & white photography is very much alive.

To celebrate our 100th issue we wanted a cover image that would make you smile and when we came across this picture by Rankin from his Rankin Live! exhibition (see B&W's Exhibition Choice on page 16) we knew we had to have it. When I first saw the image I was fascinated by it. Having a bit of a soft spot for taking pictures of people myself, I know what happens when you point a lens at someone, and to get this woman to completely give herself to the camera in this way is not an easy job. Now I know Rankin is a superb photographer but having looked at a great deal of his portraits I knew there was something special about it. It has the complete abandonment of a snapshot – something I'm interested in.

So to learn that this was a picture of Rankin's wife, Tuuli, came as no great surprise. It captures a moment of total intimacy and openness in a way that no posed portrait could – and it says so much about the woman herself, which is surely the main undertaking of a portrait.

By the time we reach issue 200 it will be February 2017 and technology will have moved on again – *Black & White Photography* will arrive by cybermail (hologram version of course) – but it won't have solved the problem of how to take a really good picture. Only we can do that.

Elizabeth Roberts, Editor
lizr@thegmcgroup.com

SPECIAL THANKS

...this month go to Farrow & Ball for inspiration, to Sarah Astley for being back in business, and to HH for coming back from cyberspace. Thank you.

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WIN A YEAR'S SUBSCRIPTION

There's a quote on our cover. Find the article from which the quote is taken and send a note of the page number to us and we will put your name into a draw for a year's subscription to *Black & White Photography*

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More prizes. More categories. It's the annual B&W Photographer of the Year competition. Send us your best pictures

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FREE READER WORKSHOP

If you would like to join us on a reader workshop, contact Mark Bentley with your daytime phone number by emailing markbe@thegmcgroup.com or write to *Black & White Photography*, GMC Publications Ltd, 86 High Street, Lewes BN7 1XN



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Newsroom

edited by **Mark Bentley** email: markbe@thegmcgroup.com

News from the B&W world



The National Portrait Gallery is inviting entries for the Taylor Wessing Photographic Portrait Prize 2009. The prize is a major international photographic award and provides an important platform for portrait photographers including gifted amateurs, students and professionals.

Around 60 photographers will be selected for the Taylor Wessing Photographic Portrait Prize exhibition at the National Portrait

Gallery. The winner will receive £12,000. New for 2009, *Elle* magazine will commission a photographer selected for the portrait prize exhibition to shoot a feature story.

There will also be the Godfrey Argent Award for either the most outstanding black & white photograph or the best photographer aged 25 and under. The award, in its final year, is named in honour of British photographer Godfrey Argent. The winner will receive £2,500.

Last year the Taylor Wessing Photographic Portrait Prize received 6,758 entries and was won by Lottie Davies for *Quints*, a portrait inspired by her friend's dream of giving birth to quintuplets. Prizes were also awarded to Hendrik Kerstens, Catherine Balet, Tom Stoddart and Vanessa Winship.

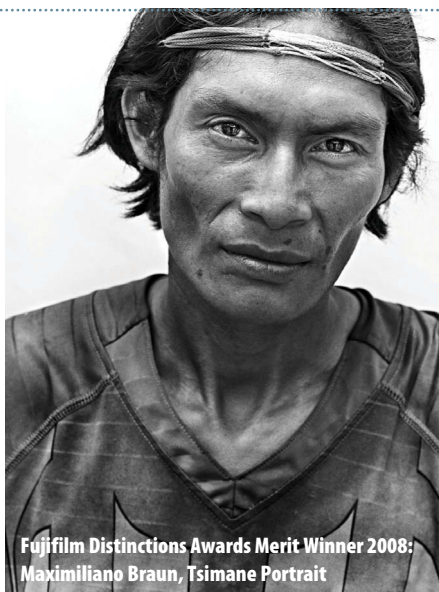
Entry forms for the competition are now available. Closing date: 24 July. Contact the website for more details.

• npg.org.uk/photoprize

Film fun

Film photographers from around the world can enter the Fujifilm Professional Distinctions Awards. The awards are open to any photographer – professional, enthusiast or student. The only stipulation is that submissions be originated on film from Fujifilm's range of professional or consumer films. Entry is free and photographers can submit as many images as they like. The winner will receive £1,000. The top three images plus a selection of other winners will feature in an autumn exhibition at Bayeux in London. Closing date: 1 September. Full details from the website.

• fujifilm distinctions.co.uk



On the streets

Fancy a weekend of photography in London? The School of Life has created a course that takes you round the capital with acclaimed street photographers Matt Stuart and Stephen McLaren.

From Soho to Brick Lane, guests will travel down the roads and streets that have been host to some of the greatest photographs ever taken in London and will explore the dynamics and contradictions of street life. Matt and Stephen will visit spots where they captured their own best shots and will offer advice on slipping into a crowd, working with members of the public, editing your work and getting it shown publicly. The course runs on 12 and 13 September.

• theschooloflife.com

News bytes

● London Underground has revamped its Film Office website to make photographing and filming on the Tube more accessible to amateurs and professionals. The website now includes a short film about how to film on the Tube, as well as a location guide showcasing the wealth of choice available, including the grandeur of the 1930s art deco stations and the futuristic stations on the Jubilee line. The Tube is the oldest metro network in the world.

● tfl.gov.uk/film

● In Full Bloom is the theme for the Early Bird summer photography competition, part of the International Garden Photographer of the Year. Five winners will receive a signed and inscribed copy of a new book, *International Garden Photographer of the Year Collection 02*, and all entries will go through to the main IGPTY competition. Enter your photographs using the upload instructions on the website. Deadline: 30 June.

● igpoty.com

● Tom Mackie Images are running a two-day landscape workshop on 19 and 20 September. Photographers will explore some of the best shooting locations around Norfolk with award-winning landscape and architectural photographer Tom Mackie. Tom will demonstrate how he captures amazing landscapes and show alternative approaches. Contact 01603 465 292 or use the website.

● tommackie.com



Make a collage

A new version of AutoCollage, the Microsoft Research software, is now available to download. AutoCollage is a desktop application that allows users to compile a set of individual photographs into one seamless collage. In just a few clicks, users can transform a group of photos into a single collage image that can be printed, used in e-postcards, web pages or desktop backgrounds; or emailed to friends. The new version includes several enhancements based on customer requests. Price: £18.

● research.microsoft.com/autocollage

Training



© John Clements

A one-day course in black & white photography is among the list of training sessions organised by Nikon. John Clements' course is for initial level to advanced capabilities and is designed as an informative and inspirational avenue to creative black & white digital photography covering levels 1-3. The course is on November 20 at Kingston. Other courses include wedding photography and equestrian photography, with more courses to come. Full details on the Nikon website.

● nikon.co.uk/training

Lighting up

Location Lighting with Drew Gardner is a new DVD offering a behind the scenes look at creating stunning lighting techniques. It costs £20 from theflashcentre.com but we have five copies to give away. Send your name and address to us by July 22 for a chance of winning.



© Amanda Bollini/Royal Photographic Society International Print Exhibition



Prize winner

Amanda Bollini's picture, *Two Peas in a Pod*, was among the winners in the Royal Photographic Society's 152nd International Print Exhibition. Almost 2,000 prints were submitted from more than 500 photographers worldwide. A total prize fund of £6,500, provided by Allen & Overy, was awarded in conjunction with the Society's Gold, Silver and Bronze medals. The Gold Award winner was Michael Birt for his print, *Lindsay Duncan*. Michael will receive the £2,000 Allen & Overy prize.

[INTERVIEW]

On the streets

It takes a passionate determination and a good eye to succeed in reportage photography and **Paul Anthony** has both those things. Elizabeth Roberts discovers how he hunts down his images in true classic style

© All pictures Paul Anthony





Profile: Paul Anthony

Paul Anthony came to his love of photography through his interest in cinema and passion for photography books. He started shooting reportage about three years ago using a Leica M6, and still works with film. His admiration for the classic style of André Kertész and Henri Cartier-Bresson has influenced his approach to street photography. He divides his time between Wales and London. Recent photographic trips have included Havana and Southern India.

It's a balmy day in April and I'm strolling along the Chelsea embankment on my way to meet a photographer called Paul Anthony. 'I can't give you my address,' he told me on the phone. 'I live on a houseboat. Phone when you get here.' I'm curious to know what kind of person I'm about to meet.

I've seen his website and know three things about him – he's young, he uses a film Leica to shoot reportage, and I'm pretty taken with his work.

New photographers come to my attention in all kinds of different ways – sometimes it's through an exhibition or the publication of a book, sometimes they send work in to

the magazine, and sometimes it's through personal recommendation – which is the case with Paul. His printer, Melvin Cambettie-Davies, one of the top-class black & white printers in the country who has printed for some of the best photographers of our time, called me to tell me about Paul. 'He's completely traditional,' ►



*'I walked in and saw an empty table
next to him and I knew that was
where I wanted to be'*

◀ he bellows down the phone. 'None of your digital rubbish.' Well, Melvin is a darkroom printer. 'And he's doing some great reportage.' You don't get recommendations like that every day, so I stopped what I was doing and checked out Paul's website and contacted him to arrange the interview.

I dial his number and wait by the gated entry to the quay. He talks me through the first gate, and the second, and greets me by

the boats. Suddenly we don't seem to be in London at all – even the roar of the embankment traffic has faded away and as we climb on board I feel as though I'm somewhere in Surrey.

We sit in the wood-panelled galley and talk about photography. The boat rocks gently in the wash from passing traffic and sunlight streams down the steep steps from the deck. On the walls hang old

photographs that describe the boat's history and its one-time crew. I ask Paul how his interest in photography began. 'It started from looking at photography books,' he says. 'I was fascinated by the work of people like Cartier-Bresson and Bill Brandt, but then I started collecting other photography books from secondhand bookshops and flea markets. I started taking pictures about three years ago.'



He goes on to describe how his life is divided between the houseboat in London and his family in Wales. 'I spend half my time here and half down there with my partner and two children,' he says. 'I love London – I walk everywhere looking for pictures. I never go out without my camera.' He uses an unobtrusive Leica M6 and Ilford FP4 film. 'I love the Leica – it's so quiet people don't notice me.' I ask him what it is

he's looking for when he takes pictures. He pauses to think. 'It's character really. I love watching people and when I see a face or a situation that says something about that person, that's when I take a picture.' This echoes his opening statement on his website: 'I'm not a philosopher, I'm a photographer, and the older I get the more curious I become about the world'. This curiosity and fascination with people is clearly reflected in

his work. In classic reportage style he investigates the world around him with a sensibility and quiet humour.

As we look at his work he tells me some of the stories behind the pictures. 'I came across this old man drinking tea in a café in Camden Town (*see opposite*). I walked in and saw an empty table next to him and I knew that was where I wanted to be, so I sat down and took three or four pictures ►



'I ran ahead of them as quickly as I could and got to the right spot – but unfortunately I was in a bus lane with a bus coming!'

◀ without him knowing.' The next image we look at shows two orthodox Jews with two punks on Westminster Bridge (*see above*). 'I was on a bus when I saw the two punks and thought they might make a good picture, so I got off at the next stop and rushed back and took one or two shots. But

they soon spotted me and started posing for the camera. I'd lost the moment and that was that, so I carried on walking towards the Houses of Parliament and saw these two chaps coming in the other direction and twigged that putting them together with the punks could be interesting. So I ran ahead of

them as quickly as I could and got to the right spot – but unfortunately I was in a bus lane with a bus coming! I had time for just one shot and had to jump out of the way.'

This appears to be how Paul spends his time, constantly observant, aware of everything that is going on around him and



ready to translate it into an image. But you could be deceived about Paul, for beneath the quietly composed exterior you begin to suspect that there is a determination that isn't going to be swayed. I stumble upon this almost by accident when I ask him where his photography is going and what he would like

to achieve from it. The look in his eyes changes. 'I wouldn't be doing this unless I was really serious about it,' he says. 'I'd like to do a book, have exhibitions – maybe start my own gallery to sell prints. And I'm putting in an application to Magnum.' He goes on to expand in more detail about his plans and

you can tell that, despite his claim not to be business minded, he's on the right track.

● The pictures in this article are from Paul Anthony's London and the UK collection. To see more of his work visit: paulanthonyphotography.uk.com



PAUL'S KIT

- Two Leica M6 bodies, one with a 35mm lens and the other a 50mm
- Ilford FP4 film
- Hand printed on fibre based paper
by Melvin Cambettie-Davies

MELVIN CAMBETTIE-DAVIES

- Melvin Cambettie-Davies can be contacted at:
11b Printing House Yard, 15 Hackney Road,
London E2 7PR; 07763 243 515



*'I'm not a philosopher,
I'm a photographer,
and the older I get
the more curious
I become about
the world'*



The Nikon D700 with FX format sensor.

Small on the outside, big on the inside.



The 12.1 megapixel Nikon D700 with FX format sensor.

D700



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WARRANTY

EXPPEED



12.1 megapixel Nikon FX format CMOS sensor. ISO up to 25,600 equivalent. 5 fps. 51-point auto focus system. Live View with auto focus. High definition 3 inch VGA LCD. Integrated dust reduction system. Built-in flash with 24 mm lens coverage. Welcome to Nikon.

In the frame

edited by **Elizabeth Roberts**

If you would like an exhibition to be included in our listings, please email Elizabeth Roberts at lizr@thegmgroup.com at least 10 weeks in advance. You can also send information to *Black & White Photography*, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN

London

BERNARD QUARITCH LTD

To 26 June

Roger Mayne

An exhibition to coincide with the photographer's 80th birthday, with around 25 images – both vintage and modern prints

8 Lower John Street, Golden Square, London W1R; 020 7734 2983; quaritch.com

PHOTOFUSION GALLERY

To 26 June

Facing Death: Portraits from Cambodia's Killing Fields

One hundred ID portraits loaned from the archive of images currently being used as evidence in Cambodia's UN backed genocide tribunal

17A Electric Lane, London SW9; 020 7738 5774; photofusion.org

TIMOTHY TAYLOR GALLERY

To 27 June

Diane Arbus

Images from the latter period of Arbus's life, between 1969 and 1971 – startling in their emotional purity

15 Carlos Place, London W1K; 020 7409 3344; timothytaylorgallery.com

IDEA GENERATION GALLERY

To 28 June

Hoppy: Talking About a Revolution

The legendary photographer John 'Hoppy' Hopkins documented 1960s London in an era of cultural revolution

11 Chance Street, London E2; 020 7749 6850; ideageneration.co.uk

THE MOVIEUM

To 30 June

The Beatles

A Getty Images exhibition that features rare and unseen images of the Fab Four

15 County Hall, Riverside Building, London SE1; 020 7202 7040; themovieum.com

LITTLE BLACK GALLERY

To 3 July

Bob Carlos Clarke: Wall to Wall

The first retrospective of the work of this legendary photographer

13A Park Walk, London SW10; 020 7349 9332; thelittleblackgallery.com

National Portrait Gallery

To 5 July

Martin Amis and Friends

Previously unseen black & white photographs of the writer taken by his friend Angela Gorgas

2 July to 18 October

Gay Icons

The first portrait exhibition to celebrate the contribution of gay people and gay icons in history and culture

St Martin's Place, London WC2H; 020 7312 2463; npg.org.uk

PROUD CAMDEN

To 5 July

CBGB: The Home of Underground Rock

Images of the legendary New York club by Lisa Kristal, daughter of Hilly Kristal, the venue's famous owner

The Horse Hospital, The Stables Market, Chalk Farm Road, London NW1; 020 7482 3867; proud.co.uk

THE OLD TRUMAN BREWERY

To 20 July

Free Range 2009

Europe's largest graduate art and design show, with work by over 3,000 graduate artists

91 Brick Lane, London E1; 07737 205 468; trumanbrewery.com

MICHAEL HOPPEN GALLERY

To 25 July

(Life with) Maggie

An exploration of notions of identity and conflicts of self perception by Ofer Wolberger in a collaborative project

3 Jubilee Place, London WSW3; 020 7352 3649; michaelhoppengallery.com

PROUD CENTRAL

To 26 July

Audrey & Marilyn

A look at Hollywood's two leading ladies seen through the lens of Sam Shaw

32 John Adam Street, London WC2; 020 7839 4942; proud.co.uk

SIR JOHN SOANE'S MUSEUM

19 June to 19 September

Immagini e Memoria: Rome in the Photographs of Father Peter Paul Mackey 1890-1901

These images are shown in the UK for the first time

13 Lincoln's Inn Fields, London WC2A; 020 7440 4263; soane.org

CHRIS BEETLES GALLERY

24 June to 18 July

Bill Brandt

Bill Brandt is regarded as one of the great paragons of British photography

8&10 Ryder Street, St James's, London SW1Y; 020 7839 7551; chrisbeetles.com

THE COTTONS CENTRE

27 June to 10 July

The London Salon of Photography

Open international print exhibition. For more information visit londonsalon.org

London Bridge City, Tooley Street, London Bridge, London SE1

THE PHOTOGRAPHERS' GALLERY

17 July to 4 October

When You're a Boy: Men's Fashion Styled by Simon Foxton

A celebration of men in fashion photography

16-18 Ramillies Street, London W1; 0845 262 1618; photonet.org.uk

North

LEEDS CITY MUSEUM

To 28 June

A Lasting Moment: Marc Riboud Photographs Leeds 1954 & 2004

Images that document the sweeping changes in the city

Cookridge Street, Leeds; 0113 224 3727 leeds.gov.uk/cityMuseum

NATIONAL CONSERVATION CENTRE

To 31 August

Sound and Vision:

Music and Fashion by Francesco Mellina 1978-82

Post-punk era images taken in Liverpool by Francesco Mellina

Whitechapel, Liverpool; 0151 478 4999; liverpoolmuseums.org.uk

NATIONAL MEDIA MUSEUM

To 27 September

Animalism

An exploration of the presence of animals in modern media

To 27 September

Don McCullin: In England

An exhibition that presents McCullin's personal vision of England in photographs taken over a 50-year career

Bradford; 0870 7010 200; nationalmediamuseum.org.uk

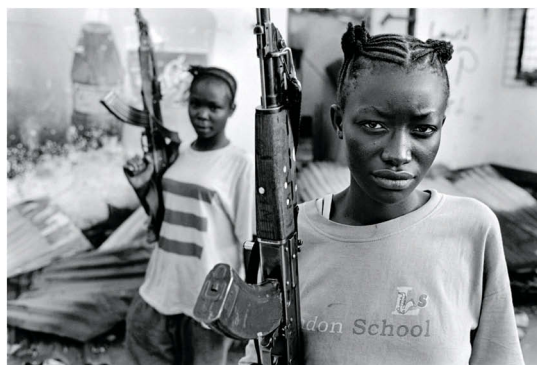
BALTIC CENTRE FOR CONTEMPORARY ART

31 July to 4 October

Fiona Crisp: Subterranea

Images of diverse European and British locations that evoke a sense of physical power

Gateshead Quays, South Shore Road, Gateshead; 0191 478 1810; balticmill.com



© Teun Anthony Voeten/ICRC

Liberia, 2003. Female government fighters in Ganta, near the border with Guinea

THEGALLERY@OXO

7 to 21 July

Humanity in War: Frontline Photography since 1860

From the archives of the International Red Cross Society comes an exhibition and book that looks back at the history of war and its humanitarian consequences

Oxo Tower, South Bank, London SE1

Index to exhibition pages

◉ Exhibition of the month **16-17** ◉ American Connection **18-19**



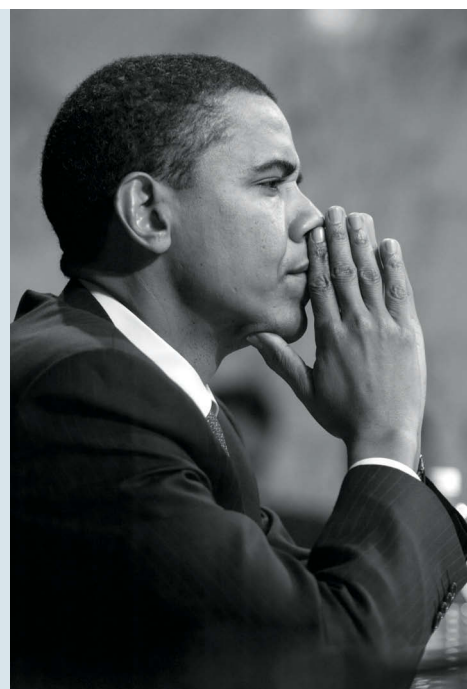
B&W's International Exhibition Choice

President Barack Obama

To 2 August

After President Obama's first 100 days in office the museum The Kennedys is devoting a special exhibition to the new American president. The show will complement the permanent exhibition at the museum – which is situated at Brandenburg Gate in the heart of Berlin – with about 50 exhibits, many of which are photographs by the official White House photographer, Pete Souza

Museum The Kennedys, Pariser Platz 4a, 10117, Berlin;
+49 (0)30-20653570; info@thekennedys.de; thekennedys.de



Midlands

**SHROPSHIRE HILLS
DISCOVERY CENTRE**

To 12 July

**Marches Independent
Photography: Summer 2009**

A diversity of approaches to landscape and photography in individually themed exhibitions of 10-12 images
School Road, Craven Arms, Shropshire;
0345 678 9024;
ShropshireHillsDiscoveryCentre.co.uk

**BIRMINGHAM MUSEUM
& ART GALLERY**

To 31 August

Obama's People

A world premiere of Nadav

Kander's remarkable images of an administration in the making
Chamberlain Square, Birmingham;
0121 303 2834;
bmag.org.uk

South

O3 GALLERY

To 5 July

In My View

An exhibition of striking and evocative landscape work by Sarah Howard
Oxford Castle, Oxford; 01865 246 131

THE CURVE GALLERY

To 18 July

The Cotswold Salon 2009

The fourteenth national exhibition of monochrome photography. For more information visit cotswold-monochrome.co.uk
Churchdown School, Winston Road, Churchdown, Gloucester

THE LIGHTBOX

To 26 July

**The Colourful World of
Black & White**

A superb selection of fine art prints by Tim Rudman
Chobham Road, Woking, Surrey;
01483 737 800; thelightbox.org.uk

GODALMING MUSEUM

To 1 August

**Godalming Photographic Club
Annual Exhibition**

Open 10am to 5pm Tuesday to Saturday, admission free
109a High Street, Godalming;
01483 426 510

East

**BEYOND THE IMAGE
PHOTOGRAPHER'S
GALLERY**

To 26 July

Beyond the Pond

Thirty works by six American photographers – Mark L Power, Davis Balderston, John Borstel, Mimi Levine, Laurie Sand and Grace Taylor

**13 Red House Yard, Thornham Magna,
Eye, Suffolk; 01508480477;**
beyondtheimage.co.uk

West

TAVISTOCK WHARF

To 27 June

Adam Burton

Images that focus on the rugged Dartmoor National Parkland as well as Devon and Cornwall
Canal Road, Tavistock, Devon;
01822 613 928; tavistockwharf.com

**THE PHOTOGRAPHERS'
LOUNGE**

23 May to 19 July

Sorry You Missed the Sixties

An exhibition and book launch of work by Philip Townsend from his unique archive
38 High Street, Swangae, Dorset;
01929 424 414;
photographerslounge.co.uk

Scotland

Gladstone Gallery

6 to 12 July

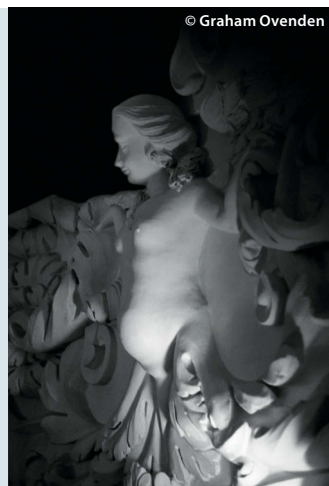
Transformed by Light

Limited edition large format fine art prints by Michael Stirling-Aird that depict the landscape of Scotland
Gladstone Land, The Royal Mile, 477b Lawnmarket, Edinburgh; 0131 226 5856

**DIMBOLA GALLERIES AND
PHOTOGRAPHIC MUSEUM**
19 June to 18 October

**Graham Ovenden:
Pastoral Visions**

A major retrospective that encompasses paintings, photographs and poetry that look at pastoral Britain
**Dimbola Lodge,
Terrace Lane,
Freshwater Bay,
Isle of Wight;**
01983 756 814;
dimbola.co.uk



© Graham Ovenden

ONE EXHIBITION

NOT TO MISS

This is a marathon and a mammoth rolled into one – **Rankin Live!** is an exhibition with a twist: *Shoot Me Rankin*, in which 1,000 portraits of unknown people are shot by Rankin and exhibited, and *Retrospective* which includes 600 images from the celebrated photographer's vast body of work

Shoot Me, Rankin

Using the very latest technology, Rankin will shoot, print and hang portraits of 1,000 people on site at his museum scale exhibition from 31 July to 18 September. It's a pretty ambitious project with the lucky participants invited to the Truman Brewery exhibition space to sit for their personal shoot. The portraits produced on the day will be hung as part of an ever-changing exhibition and uploaded online to the Rankin Live! website. Each picture will be made available to buy for £50, with profits going to Oxfam.

In the run up to the event Rankin is looking for people across the UK, aged 13 and over, with a distinctive style and sense of British eccentricity and enthusiasm. People will be chosen for their style, their character or their life stories. If you want to take part submit a photo of yourself and an explanation of why you should be chosen to rankinlive@rankin.co.uk

Rankin Retrospective

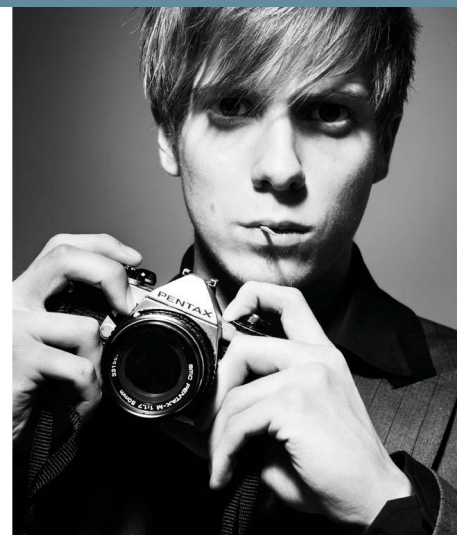
From reportage to catwalk, Rankin has produced the most enormous and diverse body of work. This is the first retrospective of his 22-year career and features an extraordinary collection of beauty, erotica, celebrity, charity and commercial images, as well as more personal photographs. The exhibition reveals the work of one of our most celebrated and prolific photographers.

All pics ©Rankin



● Rankin Live! runs at the Old Truman Brewery, 91 Brick Lane, London E1 from 31 July to 18 September

● For more information and to participate visit rankin.co.uk



B&W



© Michael Lundgren

connection American

Susan Burnstine reports on what's happening in the black & white world in the USA



Michael Lundgren's new book, *Transfigurations*, is a haunting and profound collection

of photographs taken in the Sonoran Desert over the course of seven years. Each successive image constructs a powerful and poetic exploration of the desert experience via remnants of this harsh terrain. Lundgren explains, 'These photographs are a lust for the primitive. They seek to

understand the beauty and terror, myth and metaphor and how they inform and shape our relationship to the land.'

Lundgren's images were produced as a reaction against the trend of landscape photography popular for the past 40 years that he believes was 'typified by descriptive photographs of the spectacle of human devastation'. He explains, 'We are nature. Perhaps our one chief

distinction is that we are forever trying to control entropy—and things always fall apart. In *Transfigurations*, I hope to walk the line between apocalyptic transcendence and our own perseverance.' And throughout the course of this book Lundgren achieves this objective brilliantly.

Lundgren began this series in 2000 when he was a graduate student at Arizona State University. While the project took seven years to complete, he shared the work with Radius Books partner and editor Darius Himes for five of those years. Once the project was completed, Radius published the book that was released in October 2008.

Lundgren lives in Phoenix Arizona and has taught at Arizona State University since

2004. The images in this series were shot exclusively with a 4x5 and the prints are silver gelatin sized at 20x24 and 32x40 with editions of 15 and 5 respectively. His work will be exhibited in association with Rhubarb-Rhubarb's tenth anniversary show in Birmingham this month. Additionally, he has a print on display at the Victoria & Albert Museum as part of their History of Photography gallery. Presently, he is working on a new body of work in the desert. Shot in colour, this work deals more strongly with the idea of ruins, transience and death and has been influenced greatly by the writings and work of Robert Smithson.

● michaeldlundgren.com

Exhibitions in the USA

NEW YORK

● International Center Of Photography

John Wood: Quiet Protest

Explores political and social issues from Vietnam to gun crime to ecology through thoughtful photographic montage

May 15 – September 6

● icp.org

NEW YORK

● Galerie BMG, Woodstock

Leah MacDonald:

Female Fairytale

Impressive and haunting black & white images with a fairytale magic

July 3 – August 3

● galeriebmg.com

CHICAGO

● Art Institute of Chicago

Photography on Display: Modern Treasures.

130 works by some 70 modernist figures, including; Albert Renger-Patzsch, Walker Evans, and Dorothea Lange.

May 9 – September 13

● artic.edu/aic

CALIFORNIA

● Museum of Photographic Arts, San Diego

Jo Whaley: Theater Of Insects

May 16 – September 27

● mopa.org

● Center For Photographic Art, Carmel

People, of and by Ansel Adams

● photography.org

NEW MEXICO

● Verve Gallery Of Photography, Santa Fe

Magnum Photos: Henri Cartier-

Bresson, Robert Capa, Bruce Davidson, Thomas Dworzak, Elliott Erwitt, Paul Fusco, Constantine Manos, Susan Meiselas, Steve McCurry, Eli Reed

June 25 – August 22

● santafephotogallery.com



© Scott B. Davis

I've long admired Scott B. Davis' desert and night projects and was enamored by his exquisite platinum prints on display at the Michael Dawson Gallery booth during Photo LA 2009.

Based in San Diego, Davis is drawn to photographing the desert and night scenes as they are 'both extremely subtle landscapes that reveal themselves through the passage of time. In the open desert and the dark of

night I make images that convey absence, reduction and a feeling of the sublime.'

Davis began using a view camera in 1994 and started photographing the desert in 1997. He believes 'no single truth exists about landscape and that deserts are the most mysterious and compelling landscapes on Earth.' He prefers 'spaces that are quiet, complex and generally overlooked' and this is what led

him to photographing his night series, *Nocturnes* and *Land Of Sunshine*.

In 2002 Davis built his own 16x20 view camera for two reasons: to create large platinum contact prints, 'and to work slowly in an increasingly fast-paced world'. After he decided upon a 16x20 camera, Davis was surprised to learn there had been a pre-existing catalogue number for this size film. Most stores

insisted Kodak did not make that size film, but Scott persisted and located a supplier in Phoenix who ordered a custom run. He purchased 34 boxes of 16x20 Tri-X, equaling 10,000 square feet, which he states cost enough to purchase a respectable car.

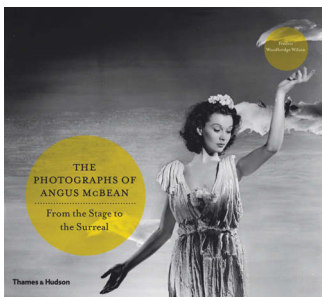
Currently, Davis is working on a series of images that explore trash left behind by transients in the desert.

● scottbdavis.com

On the shelf

We bring you the latest from the media world

The Photographs of Angus McBean



Fredric Woodbridge Wilson

£22.50 hardback
Thames & Hudson
ISBN 978 0 500 543504

For 30 years, Angus McBean photographed the greats of

20th century British theatre. His pictures encompassed legendary productions of Shakespeare, Shaw, Wilde and Coward as well as opera and dance. He loved the theatre and this lavishly produced book captures all the magic and beauty of those productions in stunning black & white imagery.

McBean used a view camera that relied on 6x4in glass plates. The format gave his photographs 30 times the detail of a 35mm negative, making them ideal for enlargements to display outside the theatre. He gauged his exposures by eye and

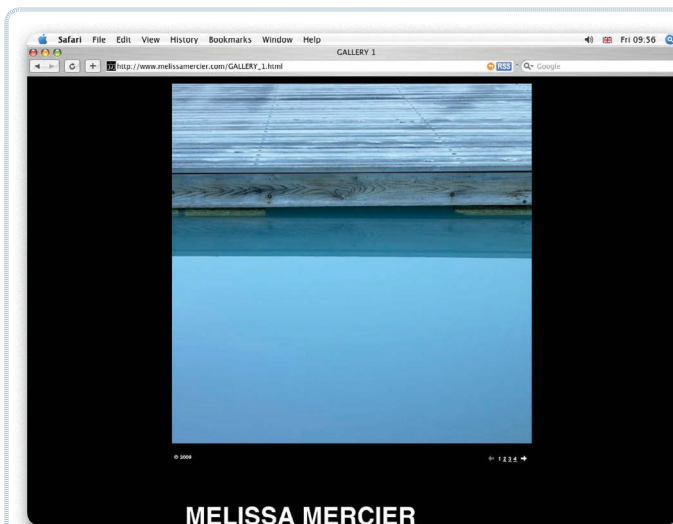


took great care over retouching.

Described by Cecil Beaton as the best photographer in

the country, McBean's pictures are now preserved in many international collections. This book draws on the archive of negatives and proofs in the Harvard Theatre Collection. It includes iconic photographs of Laurence Olivier, Vivien Leigh, Richard Burton, John Gielgud, Charles Laughton, Elizabeth Taylor, Alec Guinness (*pictured*), Katharine Hepburn and Margaret Rutherford among many others. Author Fredric Woodbridge Wilson has compiled a sumptuous and highly readable book.

Mark Bentley



Have you got a website showing your photographic work?

If you would like your website reviewed then email the web address to: heatherg@thegmcgroup.com

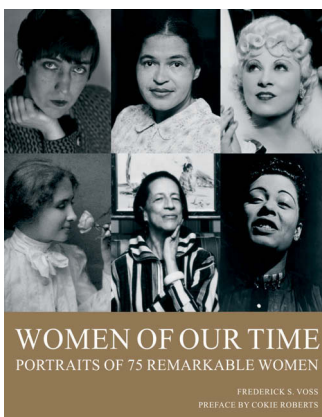
Webreview

www.melissamercier.com

Canadian fine art photographer Melissa Mercier houses three galleries worth of interesting photographs of ordinary subjects on this website. She claims her work is to 'challenge the viewer to find beauty in the seemingly ordinary and to look deeper into their surrounding world'.

However, her short biography makes it hard to grasp a deeper character to Melissa, which would help to understand her images and artistic logic better. The website is simple to navigate and I like the way she hasn't overwhelmed the viewer with pages and pages of images. Her pictures are minimalist, which is reflected in the simple design of her website, making web browsing a pleasure.

Heather Gregory



Women of our Time: Portraits of 75 Remarkable Women

Frederick S. Voss

Preface by Cokie Roberts
£12.95, paperback
Merrell Publishers
ISBN 978 1 8489 4396 1

Described as a photographic celebration of the most creative, controversial, witty, brave,

beautiful and inspirational women of the 20th century, this book emanates girl-power. In a compact, almost A5 publication; the 75 portraits are accompanied by readable one-page biographies revealing how these captivating characters have carved a path in history for women today.

With an array of distinguished photographers featured, many of these images have rarely been seen before. All in all, this book is great for bite-sized reading about exceptional women who have played a pivotal role, defining the modern age.

Heather Gregory

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Olympus E-30

Creativity is yours for the taking.

The Olympus E-30 not only reproduces images with amazing fidelity, it supports photographers in realising their artistic vision. Besides customary manual control options, this ground-breaking D-SLR gives users a wide range of additional choices to pursue their creativity. Six Art Filter functions on board facilitate image recording with distinct effects and lend each composition an individual sense of presence – all without additional extra lenses, filters or image processing on a computer.

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With 12-60mm Lens 359-040B
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Canon Powershot G10

The G10 provides RAW image recording plus support for Canon digital Photo Professional software. With 14.7MP it also incorporates a 5x wide-angle 28mm F2.8 lens with optical IS.

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Kata GDC R-106

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KTR106 **£189.00**



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- Carry bag included
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RD3100 Universal Speedring (requires Adaptor) **£19.99**
RD6210 Adaptor – Bowens S-fitting **£15.99**
RD6240 Adaptor – Broncolor Pulso **£84.99**
RD6245 Adaptor – Elinchrom/Calumet Genesis **£18.99**
RD6230 Adaptor – Profoto **£39.99**



All prices include VAT, E&OE.

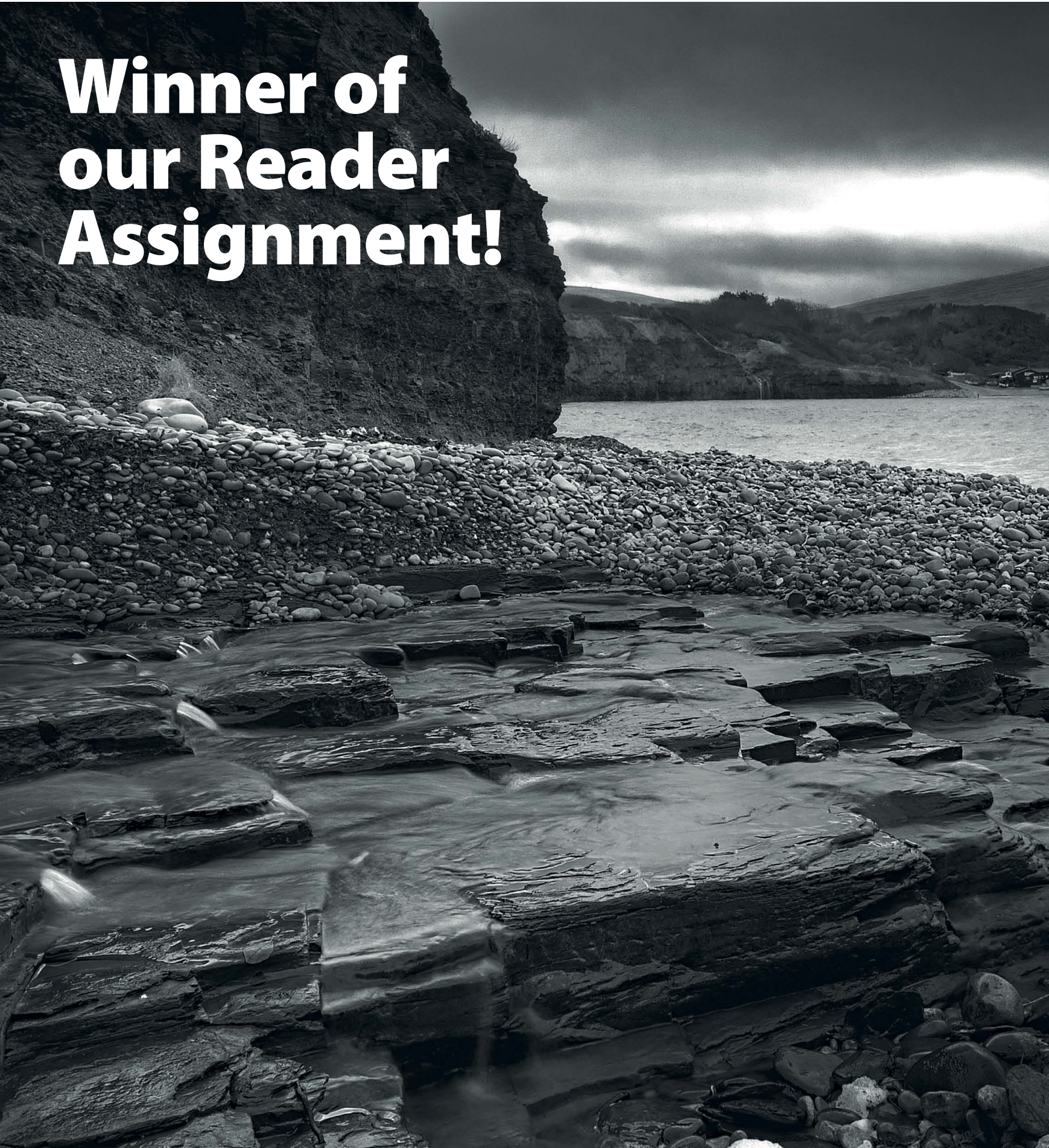
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PHOTOGRAPHIC
IT'S WHERE THE PROS GO

Winner of our Reader Assignment!





Inspired?

Turn the page for this month's Assignment

Kimmeridge Bay



- **Name** Richard Bailey
- **Assignment** Seascape, medium term
- **Equipment** Canon EOS 40D, Sigma 10-20mm and Canon 17-85mm lenses, commercially printed

Being an ex-Navy man, it's no wonder Richard Bailey

is drawn to shoot seascapes.

'I just love the coast,' he says.

'You turn up and there's a myriad of things to photograph. I don't have a lot of time but whenever I can, I go to different locations – this assignment took me about three months to complete.' Richard is a lorry driver for the armed forces, and when we asked him if this gave him opportunities to stop and take pictures he chuckled. 'If I turned up with a camera at the places I deliver to, they wouldn't be very pleased,' he pointed out.

Photography, for him, started in Antarctica. 'I spent three years there. I bought a good camera in Panama before I went and hadn't a clue how to use it!' These days he shoots both colour and black & white but loves the mood and drama that monochrome can convey. He is on an NCFE Photography course and his teacher is a great fan of black & white – which we applaud. We think he's done a superb job.



Portland Bill



Dungeness

B&W

Your Assignment: Cities



This month we're inspired by cities from two of our features – the interview with **Paul Anthony** on page 6 and the On Location trip to Venice with **Andy Luck** on page 62. These two photographers take very different approaches to the cityscape – one focuses on the people who inhabit the city and the other on the city itself. Decide on your approach, set your own deadline and when your project is complete – send it to us. If we publish it, you win £100!

© Andy Luck

Short term

You could achieve your task in a single day or a weekend but it will need planning. Have a clear idea of what you are looking for and where you're likely to find it. But always be on the lookout for the unexpected.

Medium term

Plan several visits or, if you live in a city, plan to take your shots over several weeks or months, capturing the flavour of the place. Edit as you go and aim at 'filling in the gaps' as the project progresses.

Long term

If you don't already know your city of choice this is a wonderful way to familiarise yourself with it, and if you do know it you can use this project to get really intimate with all its nooks and crannies. Have a vision of what you want to achieve and keep editing and checking as you go. Even think in terms of making a book.

Assignment tips

- If you're after people shots try the parks or tourist attractions, public galleries and gardens – or if you know the city well snoop around your favourite haunts.
- Be up front with your camera and if people convey to you that they don't want you to photograph then stop immediately.
- If you are photographing buildings or streets and using a tripod you might well attract the attention of security guards. Check out the situation in advance and make sure your tripod is not causing an obstruction.
- Avoid using long lenses and lots of equipment – instead go for a handheld camera and work quickly without any fuss.
- Photographing children, whilst not illegal, can cause people to feel uncomfortable, so it's best avoided.
- If someone is happy to be photographed it's nice to offer to send them a print.
- If you're after building shots, without too many people, it means getting up early – but check beforehand where the sun rises.

The law and photography

Generally speaking you are OK to photograph buildings and people in cities in the UK if you are in a public place – but there are a few ifs, buts and maybes so do familiarise yourself with the law before you set out. There's lots on the internet – visit sirimo.co.uk/ukpr.php for a free download of UK Photographers' Rights Guide. If you are travelling abroad check out the situation before you go.

How to submit

Send your complete assignment to: **Black & White Photography**, GMC Publications, 86 High Street, Lewes, East Sussex BN7 1XN. Mark your envelope Assignment: Cities and tell us how long you took to produce the pictures. Send no more than 10 images. Please include full contact details and SAE for return of prints.

B&W

Silverprint

FOMA Fomatone FB

The Czech made Fomatone is the closest replacement for the Forte range, very warm with 240g double weight base, and like the out-going Forte Polywarmtone warmtone paper is in glossy or semi-matt, and *Nature* below. Lith processing for special effect is particularly effective with Fomatone.

9.5x12"	10sh	10.75
9.5x12"	50sh	51.21
12x16"	10sh	18.43
12x16"	50sh	87.84
16x20"	10sh	29.27
20x24"	10sh	43.38
43" x 10m	Roll	151.28

FOMA Nature 532 II

The new base has smoother characteristics, and the response to it has been very positive, most users preferring its characteristics. It is matt, but with a degree of surface sheen that retains a good density range.

9.5x12"	10sh	12.43
9.5x12"	50sh	59.28
12x16"	10sh	21.05
12x16"	50sh	100.17
16x20"	10sh	33.36
20x24"	10sh	50.14

FOMA Variant FB

176g neutral tone, medium weight fibre-based, glossy or semi-matt. High quality neutral to cold-working emulsion, similar to original Oriental 'Seagull'

9.5x12"	50sh	29.61
12x16"	50sh	47.36

FOMASPEED Variant RC

The same emulsion recipe as FB Variant, on RC medium weight base, glossy or semi-matt, very competitive price.

8x10"	100sh	21.53
9.5x12"	50sh	17.76

FOMASPEED Warmtone RC

High quality warmtone variable contrast RC paper in two surfaces, glossy and semi-matt, very competitive price.

9.5x12"	10sh	8.91
12x16"	10sh	12.34

ADOX Fineprint Nuance FB

Graded warm-tone chloro-bromide paper, exceptionally fine tonal range.

12x16"	25sh	29.90
16x20"	25sh	50.31

ADOX Fine Print Vario Classic FB

Heavy 300g weight silver-rich fibre based paper.

8x10"	100sh	36.23
9.5x12"	50sh	27.60
12x16"	25sh	29.90
16x20"	25sh	48.30

ILFORD Multigrade IV RC

The market leader, consistent, neutral - popular sizes shown, full range & rolls also stocked

5x7"	100sh	13.08
8x10"	25sh	10.59
8x10"	100sh	24.46
9.5x12"	10sh	6.03
9.5x12"	50sh	20.46
12x16"	10sh	11.06
12x16"	50sh	33.72
16x20"	10sh	17.60
16x20"	50sh	51.49
20x24"	10sh	26.15
20x24"	50sh	77.17

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Large stocks of the popular FB paper derived from MG1V, and special discounts on the most popular sizes.

5x7"	100sh	23.78
8x10"	25sh	19.47
8x10"	100sh	50.67
9.5x12"	10sh	10.78
9.5x12"	50sh	37.35
12x16"	10sh	20.45
12x16"	50sh	61.49
16x20"	10sh	32.34
16x20"	50sh	93.96
20x24"	10sh	47.94



FOMA Negative B&W Films

FOMAPAN 100 135-36 x 10	21.50
FOMAPAN 100 120 x 10	20.10
FOMAPAN 100 4x5" 50sh	19.21
FOMAPAN 100 8x10" 50sh	66.15
FOMAPAN 200 135-36 x 10	25.20
FOMAPAN 200 120 x 10	24.20
FOMAPAN 200 4x5"	21.93
FOMA 400 135-36 x 10	25.20
FOMA 400 120 x 10	24.20
FOMAPAN R 2x8mm (Std 8)	6.33
FOMAPAN R 16mm 100'	15.81
FOMAPAN R 135-36	3.48

ILFORD Roll & Sheet Films

Special discount price on 10 packs of 35mm & 120

Delta 100 135-36 x 10	32.62
Delta 100 120 x 10	22.75
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Delta 100 sheet 8x10" 25sh	77.05
Delta 400 135-36 x 10	32.62
Delta 400 120 x 10	22.78
Delta 400 bulk 35mm 30m	40.62
Delta 3200 135-36 x 10	40.74
Delta 3200 120 x 10	27.37

FP4+ / HP5+ 135-36 x 10

FP4+ / HP5+ 120 x 10

FP4+ / HP5+ 35mm 17m

FP4+ / HP5+ 35mm 30m

FP4+ / HP5+ 5x4" 25sh

FP4+ / HP5+ 5x7" 25sh

FP4+ / HP5+ 8x10" 25sh

ROLLEI Films

Replacing the previous MACO range, Rollei regularly introduce unusual technical films to the general market. Take a look at the latest 'DIGIBASE', a C41 colour neg film with no orange mask.

Digibase CN 135-36	5.99
Digibase CN 120	4.82

KODAK Films

We stock all available Kodak films inc the newly revised TMax 400.

Tri-X 135-36	3.52
Tri-X 120	3.60
Tri-X 220 5 pack	33.21
Tri-X 5x4" 50sh	59.67

TMax 100 135-36	3.20
TMax 100 120 5 pack	15.88
TMax 100 5x4" 50sh	59.67
TMax 100 8x10" 10sh	47.47

TMax 400 135-36	3.23
TMax 400 120 5 pack	15.88
TMax 400 5x4" 50sh	59.67
TMax 400 8x10" 10sh	47.74

TMax P3200 135-36	4.26
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T400 CN 135-36	3.89
T400 CN 120 5 pack	18.04

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Clear film archive pages - US made archival polypropylene, 4 hole punched for standard files & boxes.

120-3HB 3 strips 4 6x6cm x 100	22.47
120-4B 4 strips 3 6x6cm x 25	6.60
120-4B x 100	22.48
120-4UB 4 strips 4 6x6cm x 100	25.28
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45-4B 5x4" (4 / sheet) x 100	22.48
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2x2-20HBF (20sheet0 x 25 (35mm mounted slides)	11.50

ADOX CHS Films

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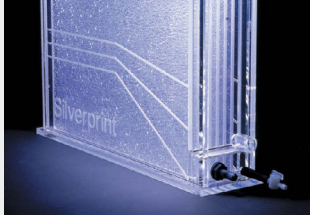
ADOX CHS 25 135-36	2.76
ADOX CHS 25 120	2.99
ADOX CHS 25 5x4" 50sh	25.86
ADOX CHS 25 10x8" 50sh	76.76

ADOX CHS 50 135-36	2.76
ADOX CHS 50 120	2.01

ADOX CHS 100 135-36	2.76
ADOX CHS 100 120	1.96
ADOX CHS 100 5x4" 50sh	25.30
ADOX CHS 100 10x8" 50sh	76.76

ADOX CMS20 135-36	3.38
ADOX ORTHO 25 135-36	3.38
ADOX ORTHO 25 5x4" 25sh	9.79

ADOX PRINT FILM 5x4" 10sh	3.77
ADOX PRINT FILM 10x8" 10sh	15.17
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20x24"	12 slot	527.53

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Toyo Double Darkslide 4x5"	23.00
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Zero 6x9 MF (120 multiformat)	151.70
Zero 135 (35mm)	97.43

Retouching Dyes

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Diaphoto 3 bottle kit	13.17
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9.5x12"	8.75
11x14"	9.28
12x16"	9.28
A3	9.51
A3+	11.27
16x20"	13.39
20x24"	15.32

Slipcase Portfolios NEW

Our new punched-page portfolio, made to the same specification as our portfolio boxes. Finished in black buckram fabric & supplied with it's own buckram covered slipcase. See website for polyester sleeves.

Slip-case Portfolio A4	30.02
Slip-case Portfolio 9.5 x 12"	31.97
Slip-case Portfolio 11 x 14"	34.96
Slip-case Portfolio A3	37.95

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Smooth high quality black leather, made specially for us to a very high standard. Uses 4 concealed posts to retain the pages, (same crystal clear polyester sleeves as our Slipcase Portfolios).

Leather Portfolio A4	84.89
Leather Portfolio 9.5 x 12"	90.45
Leather Portfolio 11 x 14"	93.76
Leather Portfolio A3	112.55

Prat Pampa Books

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Prat Pampa 11 x 14" *	51.65
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Portfolio Box 5 x 7"	27.14
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Portfolio Box 11 x 14"	41.88
Portfolio Box 12 x 16"	43.11
Portfolio Box A3	46.91
Portfolio Box A3+	53.35
Portfolio Box 16 x 20"	57.81
Portfolio Box 20x24"	84.71
Portfolio Box A1	110.31

Print Boxes

Low cost 2-piece boxes for print presentation, tough black paper covering, discount for 5+

5x7"	8.97
8x10"	10.37
A4	10.70
9.5x12"	10.75
12x16"	12.21
A3	12.67
A3+	13.59
16x20"	15.31

Polyester Print Sleeves

Matched in sizes to the Portfolio & Print boxes, these are crystal clear archival polyester pockets sealed on 3 sides. Usually the province of museum collections, these are the ultimate method to present & store prints. Packs of 50 available.

8x10"	10	6.98
A4	10	7.80
9.5x12"	10	8.64
11x14"	10	11.01
12x16"	10	13.39
A3	10	13.52
A3+	10	16.66
16x20"	10	20.90
20x24"	10	29.22

Cordura Bags

Specially made to fit the Portfolio & Print boxes in tough black padded cordura.

11x14"	51.75
12x16"	53.48
A3	54.63
A3+	57.50
16x20"	63.25
A2	69.00
20x24"	92.00

Transit Boxes

Fibreboard cases with reinforced corners for shipping or carrying portfolio boxes. Choice of depths in most sizes

10x12"	32.69
12x16"	25.88
A3	27.03
16x20"	30.02
20x24"	40.25

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Spotlight on Eamonn



For the past 100 issues award winning photographer and former Picture Editor of the *Guardian*, **Eamonn McCabe**, has been talking to us about photography. So we decided it was time for him to come out from behind the camera and tell us a few of the things we've been dying to ask him

B&W You've been writing a regular column in *Black & White Photography* for eight years now (100 columns!) but you've been a photographer since 1967 – do you still love taking pictures?

EAMONN MCCABE Yes I still love the magic of it all. The cameras may have got easier to use, but for me the picture making is as hard as ever. I've reinvented myself a few times and have had to learn all over again several times, but it has been fun, and still it gives me a real buzz when I get something good.

B&W You started out as a sports photographer but have worked in many fields – which genre of your photography have you enjoyed most?

EM I loved sports photography and I will never forget the great moments at events such as the Olympics and big boxing matches, but when I returned to taking photographs after picture editing the *Guardian* for 13 years I felt it would be going over old ground to return to the side of the pitch.

Music photography has always been a passion. I love the surprise, the noise and, dare I say it in this magazine, the colour and excitement of a live gig. But as I have got older my heroes have changed, now I love meeting and photographing artists, writers and poets, often older than me, people with experience – people who essentially work on their own – and I want to capture something of what makes these loners tick.

B&W Who or what would you most like to take a picture of that you haven't already?

EM Bob Dylan.

B&W Can you say which is the all time favourite of all the pictures you have taken?

EM Like many photographers my favourite photograph

changes all the time. I have a favourite sports picture.... Sylvester Mittee's hands.

I have a favourite portrait.... that of Zadie Smith. But I love the photographs I took in Wyoming of a shed in the back garden of a B&B I was staying in while photographing Annie Proulx. And then there is my wife and kids. How can you choose?

B&W Which contemporary black & white photographers do you most admire?

EM Michael Kenna, Steve Pyke and Don McCullin.

B&W Do you have a project that, given the time, you would really like to do?

EM Anything Steve Pyke hasn't thought of already.

B&W What do you think photography has given you?

EM A great way to express myself. A good living and a chance to work all over the world and meet and photograph so many great people.

B&W What has been your most photographically embarrassing situation?

EM Photographing the Goodies a few years ago at the National Theatre. It was bad enough that they were not getting on with each other, but half way through I heard some yelling from a balcony above and realised that I was being watched by the whole committee of the Press Photographers Association who were in the building judging their annual print competition. I took a bow and blushed.

B&W Who has most surprised you on actually meeting them?

EM It has to be Lou Reed, an absolute jerk! He threw my writer out during the interview and then nearly broke my hand as he was mumbling goodbye. He works out and wanted me to know it.

B&W As a press photographer you need to keep your emotional distance – but has there been a time when you felt unable to keep this distance?

EM Yes, the Heysel Stadium disaster where 39 people died. I was sent by the *Observer* to cover the European Cup Final between Liverpool and Juventus, a dream job that turned into a nightmare. I felt the pressure to take pictures for my paper – Brussels was a long way away back in 1985 before the digital age. I felt so guilty that I could not help more. But I may have helped prevent it happening again, when my photographs went around the world and shocked readers, I hope so.

I heard some yelling from a balcony above and realised that I was being watched by the whole committee of the Press Photographers Association who were in the building judging their annual print competition. I took a bow and blushed'

B&W As Picture Editor of the *Guardian* you must have looked at a vast amount of pictures – what qualities do you think make for a good press picture?

EM Something that appeals to the visual intelligence of the readers. They go to good art shows, they see good films, they will not accept bad

photographs in their paper every day. They can work out difficult pictures as long as it is done with wit and style.

B&W In your Writers' Rooms column for Saturday's *Guardian*, how do you reveal the character of the writer when they are not in the picture? What do you look for?

EM In a way it is a portrait even though they are never in the room when I take the picture. I try to show how little some writers need and then how much some of them do. People often say to me they are too tidy, they must have cleaned up before you arrived. Some obviously have – Colm Toibin, the Irish writer who lives in

Dublin, had five men clearing up for three days. I'd have loved to have photographed that room before they went in!

B&W What would be your three top tips to an aspiring press photographer?

EM Buy a video camera.

© Eamonn McCabe



Just one of Eamonn's favourite photographs – a shed in the back garden of a B&B he stayed in while visiting Wyoming to photograph the writer Annie Proulx – but there are plenty more

B&W



© istockphoto.com

Top tips for selling your pictures

Photography is a costly pastime, but there are plenty of ways to recoup your hard-earned cash without selling your camera kit. To celebrate our 100th issue we asked **Tracy Hallett** to look at some of the best tried and tested methods

TIPS
1-10

Photographic competitions

With prizes ranging from cash to cruises, photographic competitions are a great way of earning both rewards and the respect of your peers

1 Keep your eyes open
Competitions can be found in the most unexpected places: check the back of baked bean cans, cereal packets, coffee jars etc, and you will soon find that a trip to the supermarket results in food for thought.

2 Consider the odds
Many photography magazines, including *Black & White Photography*, run annual awards where your

images will be judged alongside hundreds, if not thousands, of your peers. The prestige of winning such competitions is high, but so is the standard. The chances of success are increased with non-photographic publications, but the prestige is often less.

3 Read the rules
A quick glance over the small print is never good enough: read every

last line, and follow it to the letter. Remember, judges can't, and won't, make exceptions. Check the deadline first, and work your way backwards from there.

4 Shoot to the brief
Once you've seen the theme it's tempting to trawl through your old files in search of a winning shot. However, taking a picture specifically for the competition means it will match the brief exactly. Brainstorm, and then discount the first few ideas –

these are the ones that everyone else will have too.

5 Be original
If the competition is annual, look at last year's winners. Many organisers will have online galleries showcasing the best work, and this will give you some indication of the standard required. But don't mimic the style or content of previous winning pictures; the judges will want to see a fresh approach.



6 Seek perfection
Only submit work that is technically flawless. You won't be there to explain away any slightly dodgy printing or careless cropping – your pictures need to do the talking for you.

7 Know your rights
Unfortunately there are still a few 'rights-grabbing' competitions out there. If the rules state that the organiser retains the copyright of your picture(s), ask yourself if the prize is really worth the sacrifice. Aim to retain copyright at all times, but be fair: the organiser may wish to use your work to promote the competition, which is fine.

8 Prepare the perfect package
Once you've selected that winning shot, make sure it arrives with the judges in perfect condition. If the rules state a maximum file or print size, try and match the dimensions exactly. Don't write directly on the back of your prints, and make sure that your name appears in the metadata of any digital files.

9 Send in your work
Entering a competition increases your chances of winning it by 100%. It's a fact. Go that extra mile and you're already streets ahead of those who didn't take the time, or the trouble.

10 Analyse the results
If the winning pictures have been announced, and yours is not among them, don't be disheartened. Look at the results and try to gauge why certain images have been chosen over your own.

Greetings cards tips 11-20

11 Research the competition
Greetings cards



12 Target your approach
Many of the images that appear on greetings cards are supplied by a handful of picture agencies, but it's often possible to approach card publishers direct. The returns are modest, but some offer royalties, with the potential of higher earnings.

can be found in tourist information shops, garden centres and even DIY stores. Collect as many designs as you can from different publishers (the details will be printed on the back) and try to gauge what's in fashion: abstracts, close ups etc.

13 Get it right
Publishers of greetings cards tend to buy very specific image rights, allowing you to continue selling your work to other, non-competitive, markets at the same time. Never send the same image to competing card manufacturers though.

14 Get in touch with your emotions

Pictures with the 'ah' factor sell greetings cards. Kittens, bunnies, cats and orang-utans all do well, while pigs and dogs are popular too. But if cute animals don't appeal to you, try flowers. Failing that, inject a little humour into your pictures and you won't go far wrong.

15 Go it alone
Producing your own range of cards can be cost effective, but involves a little trial and error. You can buy kits of blank cards and envelopes, allowing you to print your range at home, with professional-looking results.

16 Seek some help
For the ultimate in polished

presentation, it's worth employing the services of a professional printer. Ring to request some samples before committing yourself, and request a test print of one of your own images. If possible, visit the printer in person.

17 Do the maths
If you're paying a professional printer, the more cards you order, the cheaper each unit will be. However, if you order too many you could be stuck with a range that's out of fashion and in desperate need of refreshing. Be realistic.

18 Choose a name
When you're looking for a title for your card company, it's tempting to opt for something evocative and poetic, but the client needs to know exactly what you're offering. If, for example, you shoot landscapes of the South Downs and surrounding areas, a simple name like Sussex Scenes will do the job nicely.

19 Become a salesman
Approaching a shop with the intention of showing your card range needn't be daunting. Phone first to make an appointment with the buyer, and carry a broad selection of designs with you. The client may ask for the cards on the spot, so bring enough to meet the demand – this will also save you having to make a return trip.

20 Try sale or return
Shops tend to apply a mark-up of at least 100%, so make sure that you agree a price. You'll need to return to the premises to collect and replenish your range, so keep detailed paperwork of the whereabouts of your stock at all times. ▶

Greetings cards

There is a greetings card for every occasion, from divorce to driving test results. Choose your subject with care, and you could soon be cashing in

**TIPS
11-20**





21 Take your camera everywhere

It doesn't matter if you carry a compact, camera phone or DSLR; what really matters is your ability to act if an opportunity arises.

22 Try your luck Newspaper reporters and photographers can't be everywhere, so don't assume that your local paper has an event already covered. Phone the picture desk and ask if they would like you to shoot a local sporting event, gardening competition etc. Be aware that you might not get paid at first, but the inclusion of a by-line could lead to paid work in the future.

23 Get involved Be aware of what's going on in your local patch. Community

events are advertised months in advance and can often lead to photographs and stories with national appeal.

24 Look for impact Newspaper images are often accompanied by text, but your image needs to tell the story without the support of words. Keep it simple and compose the picture in a way that excludes any superfluous information. Always emphasise the human-interest angle.

25 Supply complete captions Be sure to ask for the names, ages and contact details of

anyone featured in your photograph, and ask them to sign a model release form. If you are photographing a child, you will need to seek permission from the individual's parent or legal guardian.

26 Don't discount the amusing or odd People love a good laugh, so if you know someone who has planted a garden on a car roof, or you have a friend who collects Dr Who memorabilia, ask them if you can take a picture. Be sure to get a signed model release form before submitting the image anywhere.

27 Make yourself clear Newspapers love images that show groups of people, because they sell prints to the family and friends of those featured. If you're not receiving

payment and you don't want your work to be used in this way, make it clear from the start.

28 Raise your awareness Standing behind a camera can be like wearing a pair of blinkers, rendering you unaware of what's happening outside of the viewfinder. Keep your wits about you, and remove yourself swiftly from any volatile or dangerous situation.



29 Act fast Time is of the essence with newspaper publishing. If you think you've captured something really newsworthy phone the picture desk of your chosen publication as soon as possible. See *The Freelance Photographer's Market Handbook 2009* for contact details.

30 Keep a tear sheet book Once you've had an image published, keep a copy of it in a binder to show potential clients. In addition, a quick flick through your past achievements can lift the spirits if you've had a few rejections in succession!



Newspapers

With an audience of thousands, newspapers are great for giving your pictures maximum exposure. The results can be lucrative too

TIPS
21-30

Postcards

Despite the popularity of camera phones, postcards are enjoying a resurgence. Become a tourist in your own town, and reap the rewards

TIPS
31-40

31 Never miss an opportunity
Postcards appear in the most unlikely places: keep your eyes open in hotels, museums, cafés, petrol stations and local businesses. Buy as many as you can, and don't be afraid to ask a member of staff which is their bestseller.

32 Think local
You don't have to travel miles to find a saleable postcard subject – local views often sell better than more exotic climes. Shooting in your own locality also means that you can be on location quickly when the light is just right.

33 Cover the landmarks
If you want to shoot a city that's unfamiliar to you, head for the tourist information centre for ideas of what to photograph. Better still, take an open-top bus tour around the tourist hotspots and revisit them later on foot.

34 Take the high road
Visit the oldest and highest parts of a city first

for picture postcard ideas – you will rarely be disappointed.

35 Shoot in all weathers
While it may be true that clear skies sell postcards, the rule changes in areas renowned for dramatic weather. In the Lake District, for example, images showing brooding skies and storm clouds sell well to walkers.

36 Play it safe
By all means look for a fresh angle on a popular location, but shoot the 'traditional' view first. As disappointing as it might seem, the clichéd view usually sells first. Postcards featuring abstract views are generally slow sellers.

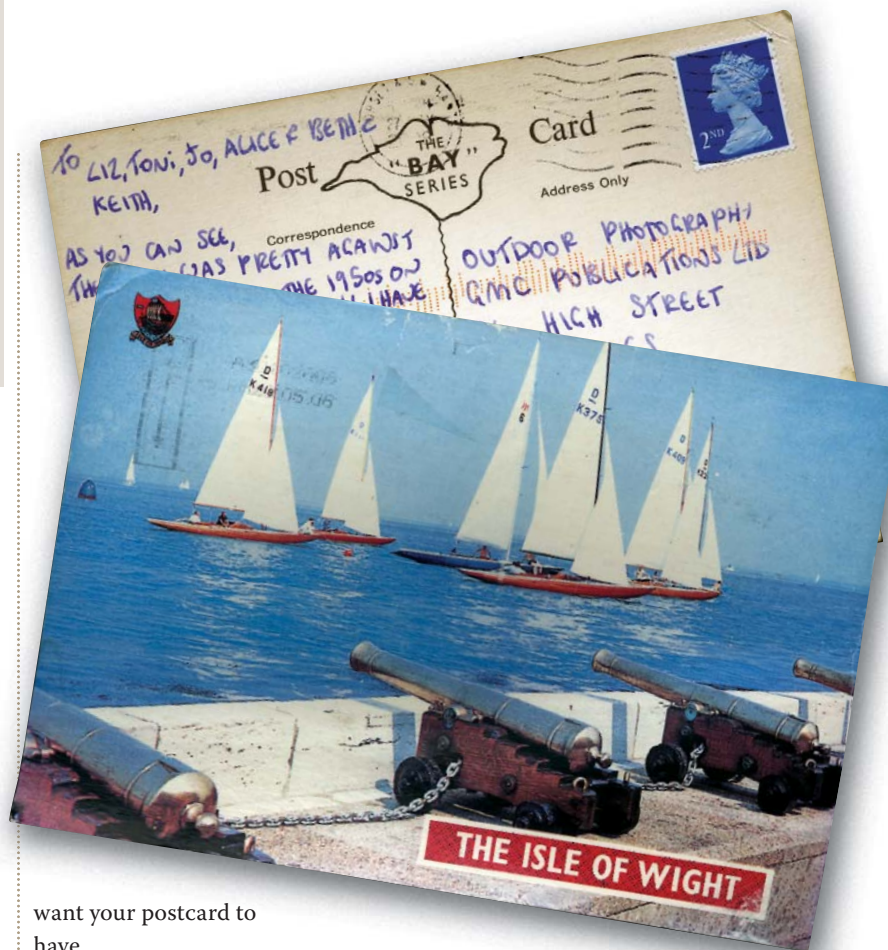
37 Exclude fashions
Nothing dates a postcard quicker than clothing and cars. If you

want your postcard to have longevity, try to omit both.

38 Approach the agency
Ring to ask if your chosen agency is looking to add to its range. Once you've ascertained the best time to send

39 Get on the list
Once you've sold a few pictures to a postcard company, ask to be put on its 'wants' list – that way you will be alerted when it updates its range, and can respond accordingly.

40 Try self-publishing
As with greetings cards, the more postcards you have professionally printed the cheaper each unit will be. You can print your own for a more personal approach, but shops and businesses require consistent and polished results. ▶



41 Buy three copies
Try to obtain at least three recent issues of the magazine you intend to approach. You can usually buy back issues from the subscription department listed on the staff panel. While you're there, look at the names listed and check them against any picture credits. If the same name appears over and over again the title may well have a staff photographer, reducing your chances of success.

tailor your submission to the needs of the market.

43 Keep it specific
Don't just send a selection of general images 'to be held on file', try to come up with a specific theme, technique or idea.

44 Edit your submission
Never send substandard pictures just to make up the numbers, it will only dilute your submission.



information you supply will depend on the market.

46 Try some teamwork
A number of titles prefer word and picture packages, so send a brief outline of what you will write about if you're given the opportunity. If you lack confidence, try teaming up with a friend, or visiting a local writing group for a potential partnership.

47 Check the guidelines
Many magazines accept digital submissions via email, but always check first. Look for guidelines in your chosen title, or ring the editorial team for assistance.

48 Don't forget the details
Always include a daytime phone number and full postal address with your submission. If the staff can't get hold of you during office hours,

they might well have to give your pictures a miss, however good they are.

49 Perfect your timing
Magazines have long lead-in times, with monthlies sent to press some 10 weeks before they appear on the shelves. If your chosen title is seasonal, for example, you might need to submit snow pictures in the summer!

50 Show a little patience
Leave a respectable amount of time before you follow up your submission with a phone call. If you don't hear from a member of the editorial team within 10 weeks, then by all means ring the magazine. However, if you just want to be sure that your submission has arrived safely, send it by Special Delivery and trace its whereabouts with the Post Office online.



Magazines

From trade titles to consumer periodicals, the magazine market is huge, and notoriously picture hungry. It's time to grab a slice of the action

42 Look at the adverts
The editor wants to please the reader, so if you can prove that you know this reader and his/her interests then you're halfway there. The easiest way to identify the target market is to look at the adverts. Try to gauge the income of the 'typical' reader, and the level of ability or experience he/she has. This information will help you to

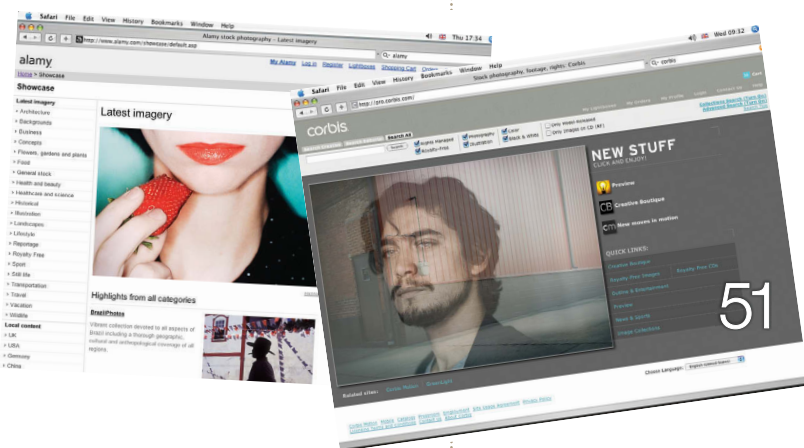
If you only have three perfect pictures, just send three. Unless otherwise requested, try to keep your selection to 20 prints/digital files or less.

45 Include a caption
Every image should be accompanied by a caption including the 'who, what, why, when and where' of the shot. How much technical



51 Choose a library

General stock libraries have millions of pictures on their books, while specialist agencies tend to be much smaller. Libraries offering broad subject matter are popular with clients because they act as a one-stop shop for a multitude of projects, but the sheer quantity of pictures means competition is fiercer.



52 Remember the commission

Most stock libraries will take between 40% and 50% of any picture sold. While this might sound a lot, these agencies can sell your work to markets you might never have access to. So, before you break out the champagne after a big sale, remember to halve your expectations.

Stock libraries

If you want to make money in your sleep, and sell pictures to markets you've never even dreamt of, try joining a picture agency

TIPS
51-60

53 Don't use it as a dumping ground

In the past, some professional photographers used stock

landscape images, so if your work falls outside of these categories, your pictures may already be in demand! Once you've signed up to a library, you will often be notified of any urgent picture requirements.

55 Spot the trends

Reading papers and watching the news will allow you to spot trends developing. As governments change their policies on recycling, public transport etc, newspapers and magazines will need photographs to illustrate these concepts. Be the first to see it coming.

56 Find a subject that sells

Get a license. When a client buys a picture from a library, they are really just borrowing it. How they use this picture, and for how long, is defined by the license they purchase: rights-managed, royalty free etc. Some libraries will ask you to choose the license for yourself, with little

libraries as a dumping ground for images that were left over from commissions. Nowadays, the sheer number of photographers selling stock is on the increase, and the client is spoilt for choice. As a result, you need to send in your best work to make a sale.

54 Find a subject that sells

Picture agencies are inundated with travel and

opportunity to change your mind later. Think carefully before you make your decision.

57 Perfect your keywords

Some agencies will ask you to supply your own keywords for the images you submit. The words and terms you choose need to reflect the concept and emotion displayed in your pictures. Don't include irrelevant terms just to appear in more searches though, as you could be penalised by the agency.

58 Play the waiting game

Patience is a virtue when it comes to stock photography. As a general rule you will earn £1 a year for every picture you have on file with the agency. While this might not sound like a huge amount, just remember that you could well sell a picture in your sleep!



59 Advertise your success

Help to publicise your work by including a link to your picture agency on your website or electronic email signature.

60 Keep it fresh

Once a library has accepted you, be sure to keep your collection topped up with regular submissions. Set yourself a challenge of uploading 30 good quality shots a month and you could soon see your photography improve into the bargain. ▶



61 Time it right

Calendar companies often work a year or more in advance, and have a set period during which they accept submissions. Contact the publisher for guidance before making a submission.

62 Only send recent work

Be sure that the images you send are up-to-date. Buildings can be demolished and meadows replaced by car parks. If possible, only send images taken in the last 12 months.

63 Keep post-production to a minimum

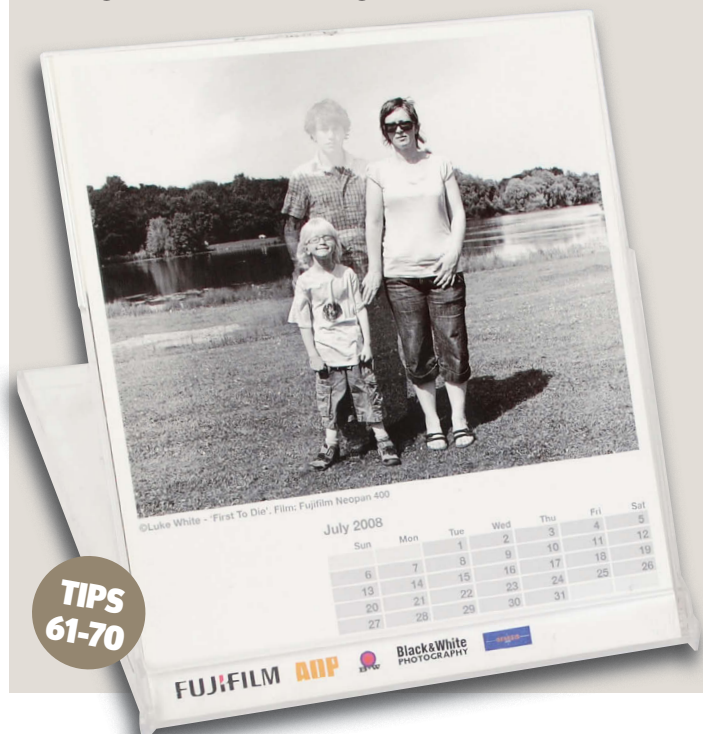
Aside from basic tweaks to levels and saturation, or simple dust removal, the publisher must be informed of any major alterations you make to your images. Keep post-production to a minimum, and don't sharpen your pictures unless the guidelines suggest this is acceptable.

64 Look for themes

Surprisingly, not all calendars focus on seasonality. Many publishers look for 12 images around a set theme:

Calendars

The prestige of appearing in a calendar can be just as gratifying as the cheque you receive through the door. Give it a go



sunsets, city skylines etc. Look for obvious groupings in your work.

65 Make it big

Many calendar companies accept medium or large format transparencies, in addition to digital files. The file

sizes they require are often disproportionately large, so it's best to shoot Raw or scan to the maximum resolution you can.

67 Don't just sit back

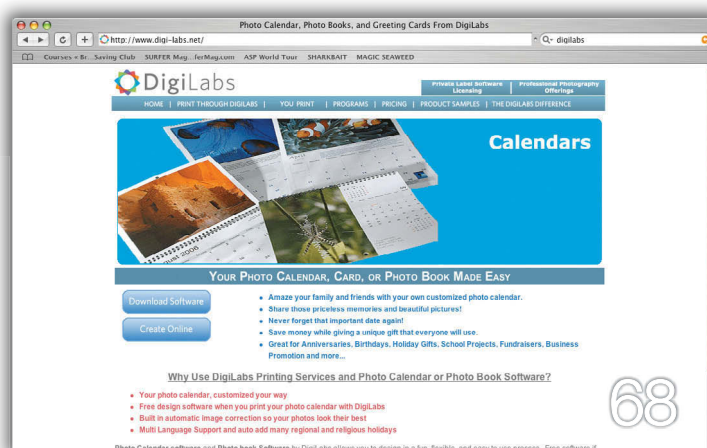
Generally speaking, calendar companies purchase the right to use your images for one year, and for the sole purpose of producing and publicising a calendar. This means that you are free to sell your pictures to other, non-competing, markets at the same time. Conditions may vary though, so read the small print.

68 Do it yourself

You can create your own calendars using online services. Before you commit yourself to print, think about the size and orientation of your calendar. Desktop versions, for example, sell well.

69 Hire a stall

Hiring a stand at a local craft fair can be a pricey, but effective, way of selling your self-published calendar. Cut the costs and the manpower in half by sharing the stall with an artistic friend.



66 Set yourself a 12-month project

Calendar subjects can be found just metres from your back door. If, for example, you have a shapely tree nearby, try taking a shot of the changes it goes through every month.

70 Approach a local business

Many companies use calendars to promote their business. If you come across an organisation that might benefit from this approach, ask if you can supply the images in exchange for a small fee and a credit.



71 Do your research

Visit a large bookshop and make a note of any titles and publishers covering similar ideas to your own. If you can't find anything related, it could either mean that you've found a gap in the market, or there is no market for your idea! Consider both possibilities.

72 Sell yourself

Make a list of your credentials, but keep it relevant to the subject you're proposing. If you're suggesting a book of flower images, for example, mention any horticultural qualifications you have. The publisher needs to know why you're the best person for the job.

73 Shoot 'how to' sequences

Publishers often struggle to find step-by-step sequences: a seedling being planted then watered and finally arranged on a greenhouse shelf, for example. It's also worth trying 'before and after' shots:

a straight print prior to toning, and then the result, for example.

74 Approach a publisher

Send a brief enquiry to gauge interest in your idea. If the publisher responds positively, write a detailed synopsis and send pictures to illustrate your intention.

75 Show some restraint

The decision of whether or not to publish a book is rarely made by one person, so allow plenty of time before you follow up your submission with a phone call. It's not unusual to wait months, or even years, for a response.

76 Don't be a prima donna

Once your idea has been accepted, you may be asked to submit, or even shoot, more photographs to fit in with the design or brief. The publisher knows what sells, so try to fulfil any reasonable requests without argument.



77 Make your own

Self-publishing has become more affordable in recent years. Designing and producing your own book also means that you can control every aspect of the process. Sites like Blurb (blurb.com) even allow you to sell your efforts online.

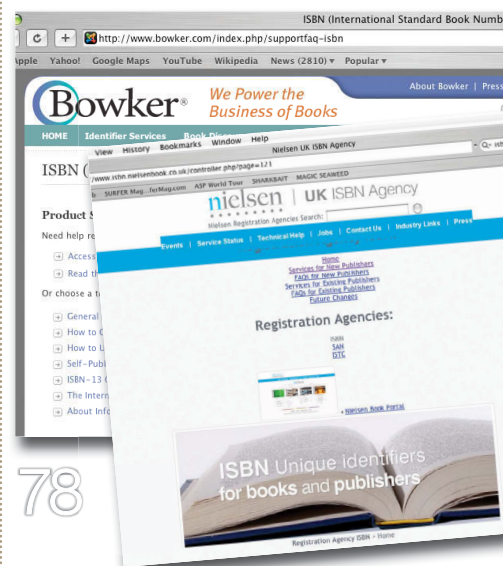
78 Leave a trace

In order to stock your title, bookshops require both an International Standard Book Number (ISBN) and a barcode to appear on the finished result.

For more details visit bowker.com.

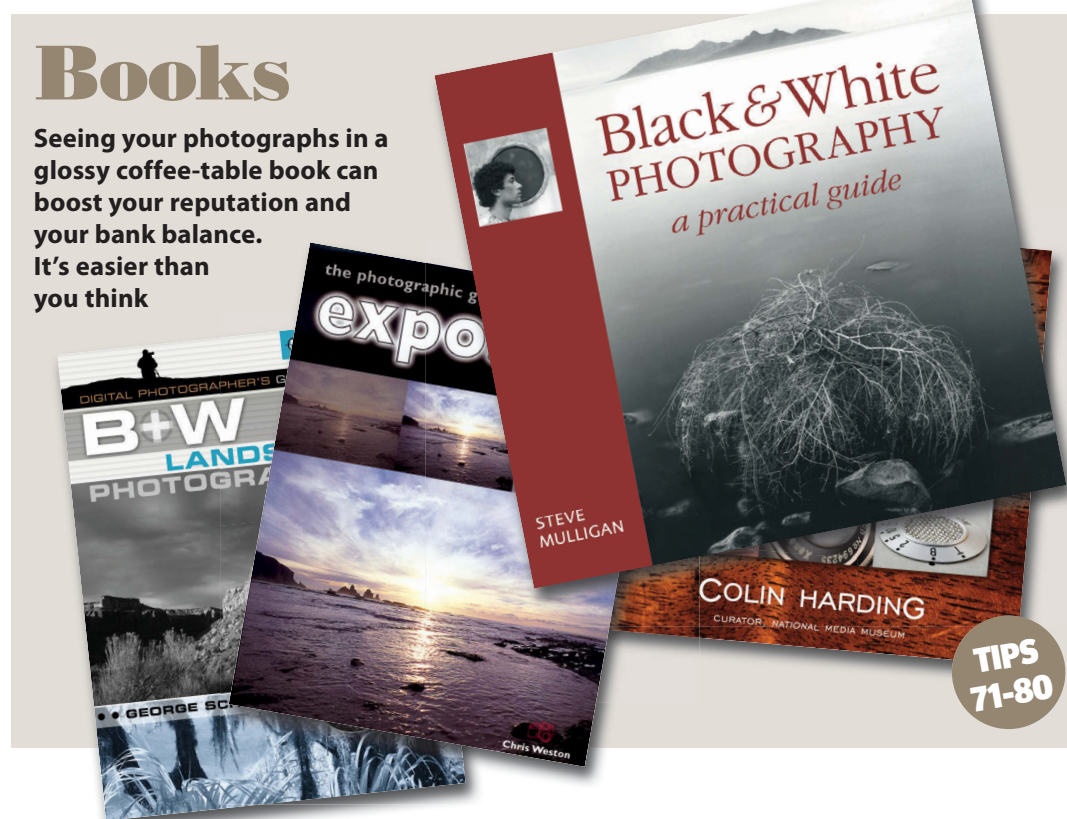
79 Go public

If you've decided to self-publish, then you're going to have to be your own publicity department. Send out press releases to bookshops, magazines and the local media. If possible, send review copies of your book to the press, and don't ask for them back!



80 Create a portfolio

Try using one of the new online self-publishing services to make a portfolio of your work to show potential clients. If you're planning to shoot a wedding, this can be a great way of showing the bride and groom an alternative to the traditional wedding album. ▶



81 Start at home
Many towns run 'open house' schemes where members of the public view arts and crafts displayed in the artist's home. If your local area doesn't run such an event, why not start one up?



Artists Open Houses

82 Search for a space
Coffee shops, hotels and restaurants are always on the look-out for art to brighten up their walls. As a result, they will often agree to display and sell your work, minus a modest commission.

83 Think about framing
You don't need to buy expensive frames, but you do need to obtain a professional-looking finish. Don't let personal preference override common sense. Keep it simple and elegant.

84 Don't discount the mount
Prints will often command a higher price if they're presented in a mount. If you start selling vast numbers, it could be worth investing in a mount cutter and producing your own.

85 Consider the glass
Sometimes glare from lights can make a picture impossible to see under glass. In addition, the wrong kind of glass will do nothing to



Print sales

You don't need to be represented by a gallery to sell photographic prints. Use a little ingenuity and your work could soon be gracing walls

prevent your work from fading. Invest in the best.

86 Ride the wave
Black & white prints are incredibly popular with homeowners, as are local views. If you combine both, you'll be doubling your chances of a sale.

87 Set the price
Don't undervalue your photography. Price your pictures too low, and you're telling people that's all they're worth. Consider the cost of your time and talent, as well as the framing and mounting. Aim high, but be realistic.

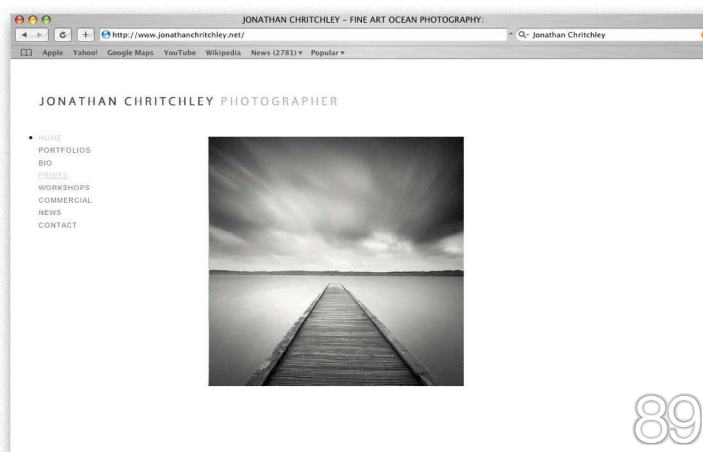
88 Limit yourself
You might decide to produce a range of limited edition

prints, or even sign your work. But while these tactics might lift sales, you need to be very clear about what 'limited' means.

89 Use your website
While online sales tend to be quite modest (people prefer to see the print 'in the flesh' before making a purchase) it's worth offering the

facility to buy direct from your website, if you have one. Remember to list the cost of postage and packaging.

90 Make a declaration
Any extra income you make, or earnings you receive from your photography, need to be declared to the taxman. Visit hmrc.gov.uk for advice.



Build a library

If you want to improve your chances of making money from your photography, read all about it! The publications below are available from amazon.co.uk or amazon.com

TIPS
91-100

91 The Freelance Photographer's Market

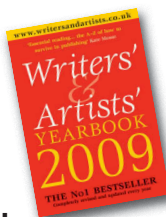
Handbook 2009 by John Tracy and Stewart Gibson, published by BFP Books, £14.95 (ISBN 978-0-907-29760-4)

Updated annually, this comprehensive paperback lists more than 700 freelance photography markets including magazines, newspapers, calendars, picture agencies and greetings card publishers. The handbook is included with full membership of the Bureau of Freelance Photographers (BFP), see thebfp.com for more details.

92

Writers' and Artists' Yearbook 2009: A Directory for Writers, Artists, Playwrights, Designers, Illustrators and Photographers by Jo Herbert, published by A&C Black, £14.99 (ISBN 978-1-40810-264-0)

Fast approaching its 103rd edition, this guide to markets for writers and artists (including photographers) also features articles on getting



93 You Can Write For Magazines,

Daugherty, published by Writer's Digest Books, £6 (ISBN 978-0-89879-902-6)

Sound advice on magazine writing delivered by an ex-editor. It is useful because adding a few words to accompany your picture submission adds to your chances of getting published.

94 Making Money from Photography:

In Every Conceivable Way, by Steve Bavister, published by David & Charles, £12.99 (ISBN 978-0-71531-970-3)

Despite the rather boastful title, this book may well suggest picture-selling avenues that have previously escaped your attention. Well illustrated, if a little short on content.

95

Travel Writer's Handbook: How to Write, and Sell, Your Own Travel Experiences by



Louise Purwin Zobel, published by Surrey Books, (ISBN 978-1-57284-044-7)

Packed with anecdotes, this paperback offers nuggets of wisdom for approaching the travel market. The photography chapter is basic, but the advice on keeping your audience in mind is equally relevant for writers and photographers.

96

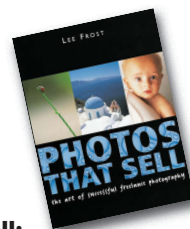
Photos that Sell: The Art of Successful Freelance Photography by Lee Frost, published by David & Charles, £14.99 (ISBN 978-0-71531-800-3)

Regular B&W contributor Lee Frost openly shares the wisdom of his experience in this great introduction to freelance photography. From choosing a subject to presenting your work and approaching editors, this book has it all.

97

Taking Pictures for Profit: The Complete Guide to Selling Your Work by Lee Frost, published by David & Charles, (ISBN 978-0-71530-787-8)

Although some of the text feels a little dated (it was released in 1998), the hints and tips remain indispensable. Lee Frost's approach is practical – and as



a successful freelancer, his experience is really valuable.

98 2009 Photographer's Market (US) by

editors of Writer's Digest and Donna Poehner, published by Writer's Digest Books, £16.99 (ISBN 978-1-58297-546-7)

If you're looking to break into the US market, you'll need this book. With more than 1,500 listings, it's packed with essential contact details and articles.

99 Photography and the Law by

Don Cassell, published by BFP Books, (ISBN 978-0-90729-744-4)

Bringing clarity to the grey areas of copyright, model releases and photographing public and private property, this book is in need of revision (it was last updated in 1997), but is a great introduction to the murky waters of photography and the law.

100

Lonely Planet Guide to Travel Writing by David Else, Don George and Charlotte Hindle, published by Lonely Planet, (ISBN 978-0-86442-742-7)

Lavishly illustrated and professionally written, this pocket-sized paperback will see you well on your way to supplying the travel market. B&W



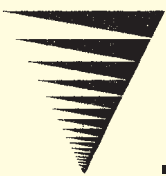


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Choosing a portfolio



Whether your photography is a relaxing pastime or an all-consuming passion, at some point you may want to put together a portfolio. **Dave Illman** tells you how

If you plan to visit a gallery in the hope of getting an exhibition, see a picture editor in search of editorial work, or just show your work to friends and family, you are going to need a portfolio. There are two different types of portfolio: the clamshell box or the print book. The latter is what would generally be thought of as a portfolio. The clamshell box could be said to be industry standard in the museum and gallery world, with the print book having a more editorial feel to it.

There are no hard and fast rules regarding size. A quick straw poll of photography friends indicates that 12x16in seems to be the most common. Size is obviously limited by money, as the bigger you get the more expensive everything becomes. Don't forget, once you have bought the portfolio you are

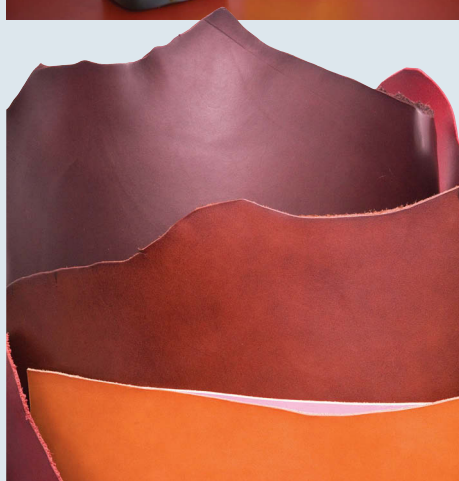
going to need sleeves to go inside it, plus the cost of all the prints.

The most common mistake made by photographers is putting too many prints in their portfolio. Remember, less is more. You need to tailor your portfolio to its purpose. A portfolio aimed at a picture library would not be the same one you would show to a gallery. So, focus your portfolio with a concise and appropriate selection of images.

We have so much emotional attachment to our work it is often difficult to take a step back and edit objectively. A useful tip for choosing images is to print your initial selection as 7x5in prints and lay them out on the floor. This enables you to play around with the running order and helps you edit them down. You'll be surprised at what jumps out at you when

you can see everything in front of you. Include nothing that you feel you have to make an excuse for (such as, 'This one is a bit out of focus but I like it'). You may have the greatest story ever told of how you managed to take the photo. However, if the photograph is not very good then it should not be in your book. Your portfolio is a marketing tool, there's no room for romance. Try to avoid the trap of being too precious about images.

Gallery owners or editors will often look at a portfolio without the photographer present, so bear this in mind when putting yours together. Will your portfolio make sense if you are not there to talk them through the images? Also, people will expect you to leave a business card so either leave one in your portfolio or have one handy if you are present. ►



PLASTIC SANDWICH

Hidden away in the gatehouse of Hampstead cemetery is the quirkily named Plastic Sandwich. Without doubt they are the finest photographic portfolio makers in the country. Their list of clients reads like a *Who's Who* of photographic greats: Horst P Horst, Terence Donovan, Terry O'Neill, David Bailey, John Swannell, David Montgomery, Peter Lavery, Nadav Kander.

'It's easier if we mention the photographers that we haven't worked with,' said Rob Jacobs, who has been with the company for 22 years and is one of the two people behind its success. The other is Joyce Pinto who founded the company in 1974 after retiring from a career as a top model.

'I've been in the industry since 1956 in one form or another,' said Joyce as we flicked through a portfolio of images from her modelling days in Paris. As well as her career in front of the lens, she is also married to the photographer Victor Pinto. This has given her a good understanding of what a finicky bunch we photographers are.

Commercial photographers' portfolios in the 1970s and '80s consisted of large format transparencies that had been laminated, hence the company name Plastic Sandwich. As the photographic industry evolved, so has the company, moving away from transparency

SILVERPRINT

A short tube ride away is the world famous Silverprint, purveyors of all manner of chemicals and potions that black & white photographic geeks like myself get excited about.

For many years Silverprint have sold their very popular clamshell boxes. The one-piece clamshell design allows easy access to your prints. Opening out into two trays, the spine and top of the box lays flat when completely open, providing a double size presentation area. Prints, which would be in acetate sleeves, are passed from one tray to the other, minimising handling.

There is a certain elegance to this style of presentation. The nature of how it works encourages the viewer to take their time – as opposed to a book, which can be flicked through quickly.

As with Plastic Sandwich, Silverprint offer matching cases for protection. The box is made out of archival boxboard and is often used in museums for storing prints. They are



Prices

An A3 Silverprint portfolio box in either full depth or half depth is £40.79, 10 polyester sleeves are £11.76 and an A3 carrying case is £47.50. Total: £100.05 + VAT.

An A3 Silverprint slipcase portfolio is £33, 10 sleeves are £16.43 and an A3 carrying case is £47.50. Total: £96.93 + VAT.

available in a huge range of sizes (from 7x5in up to a whopping A1), and come in a variety of depths depending on the number of prints you want to show.

Offered for sale alongside the boxes is a fine array of other off the shelf portfolios, including

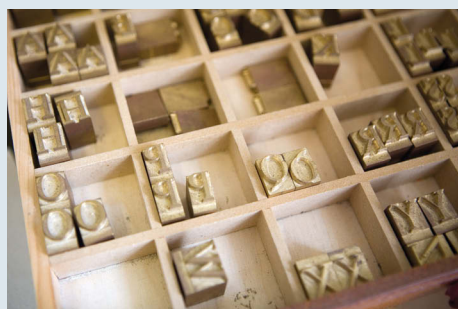
slipcase books (which are a modern twist on the clamshell box) and the wonderfully named Prat Book, a softback leather book with an informal feel. Silverprint's range of portfolios offer excellent value for money, especially the clamshell boxes which are a personal favourite.

duplicating and mounting, with a brief sojourn into printing, until settling on handmade leather backed portfolios.

The portfolios themselves are made from a continuous piece of the finest English top-grain leather. This is the uppermost layer of hide, the layer that would have had the sun on it. Cheaper leather products are made from split leather, which is created from the fibrous part of the hide left once the top-grain has been separated. Split leather has an artificial layer applied to the surface and is embossed with a leather grain effect.

Top grain leathers often contain natural marks. Joyce and Rob deliberately choose leathers that are full of character, so no two portfolios are the same. The most challenging part of running Plastic Sandwich, said Joyce, is sourcing the leathers. 'On average we choose only ten hides for every hundred that we inspect before purchasing.'

A customer can have any colour (I witnessed



Prices

An A3 book is £190 plus £3 per sleeve. A slipcase in that size is £85 and a courier bag is £95. To have your name embossed in standard lettering is £35, or your own choice of font or logo is £64. A pair of plastic inner covers is £12.50.

To total that up, a handmade embossed A3 book with 10 double sided sleeves, plastic inner covers and a courier bag costs £362.50 + VAT.

a hide that had been dyed hot pink), and any size they want. Your imagination is the limit. Well that, and the size of the cow. The construction process is a closely guarded secret and I would fear for my life if I were to divulge too much!

Needless to say that everything is done by hand. Even the acetate sleeves that hold your prints are made in-house. Photographer's names are stamped onto the front of the portfolio. If you want to use a particular font or logo then a magnesium plate has to be made and pressed into the leather. As with the rest of the process the embossing part is also done by hand.

There is a whole series of add-ons available,

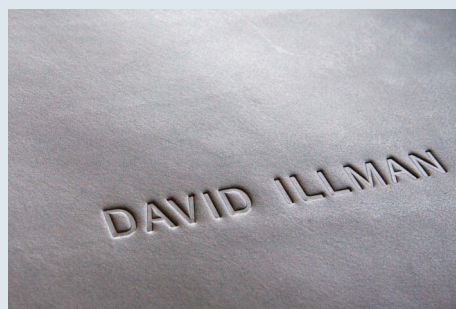
if you can think of it they will endeavour to make it. The finishing touch is a slipcase or a courier bag that ensures your precious portfolio is protected.

No matter how well you look after your portfolio, over time it will get scratched and dirty. Plastic Sandwich are one step ahead and offer their clients a portfolio MOT, where they clean everything up and replace any worn bits. All for no charge, it is just part of their service.

With an impressive client list such as theirs, Plastic Sandwich could be forgiven for charging a small fortune for the bespoke service. Although not cheap, in relation to everything else in photography their portfolios are a bargain. They even offer student discounts.

'We create simple, understated portfolios that we make in association with the photographer. We're not in it for the money, we're in it for the love of it,' said Joyce.

I asked Joyce if their portfolios come with a guarantee. 'Our reputation is our guarantee,' she replied. I think that sums up Plastic Sandwich nicely. ►





TOP TIPS FOR BUILDING A PORTFOLIO

- Avoid putting too many prints in your portfolio – less is more
- Tailor your portfolio for the person who is going to see it
- Print your initial selection of photographs as 7x5in prints to help you sort out the running order
- Include nothing that you feel you have to make an excuse for
- Remember, the portfolio is a marketing tool
- You will need a business card to go with your work

CONCLUSION

When choosing a portfolio it is important to see it 'in the flesh', as this will enable you to get a feel for what size you may like. Over the years I have mostly used 12x9½in boxes and books, purely as I like to print on that size paper. As I have moved further into digital photography, I have moved away from traditional paper sizes and my portfolio reflects this – I now use an A3 book.

There is a fundamental problem with owning a beautiful portfolio: sometimes people prefer the actual portfolio to the work inside it. The last person I showed my portfolio to remarked, 'I love your portfolio! But I don't like your work!'

No matter how much effort you put into building your portfolio, remember it is all down to personal taste. Some people will just not like your work, so try not to take it personally. Just move on to the next one.

CONTACTS

- silverprint.co.uk
- plasticsandwich.co.uk

Other suppliers of portfolios are:

- londongraphics.co.uk
- portfolio-store.co.uk

Alternatively, try your local art supplier.

B&W



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How to choose the right paper

Like a darkroom craftsman, it's essential to understand the nature of your materials so your choices and decisions are informed by fact as well as feeling.

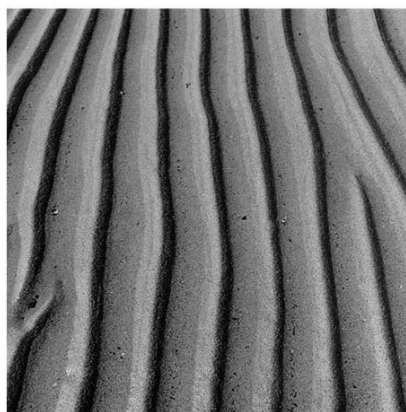
Tim Daly outlines the pros and cons of different digital printing media

The biggest revolution in digital printing may not be the convenience of printing from your desktop, or even the endless possibilities afforded by digital manipulation software. It's the ability to print on to more exciting surfaces than gloss, lustre and matt. Quite simply, digital prints can now be as tactile as an artist's lithograph or etching as more quality paper types become available. Print sharpness, colour saturation and contrast are all dictated by your printing media, even before you start enhancing your image in Photoshop or fiddling with the printer software. These restrictions are worth understanding before you start work, saving you effort, time and wasted consumables.

How paper is made

At the bottom of the quality scale are the machine-made papers designed for office use and commercial litho printing. Made with pounded wood pulp and a certain amount of recycled paper, alkali agents are used to break down the raw materials chemically. Mass-produced artist's papers contain a more favourable ratio of cotton materials. Techniques

in processing pulp are varied, but all use force, heat and chemicals to help separate the fibres. The finished pulp is funnelled through a narrow slot and drawn out across a rolling belt which ensures a continuous web or roll of paper with all the fibres lying in the same direction. Recycled papers often have an irregular thickness and little or no grain direction, making it feel floppier and less suitable for large-scale prints. Yet for low-key results with



Bright white papers will give you very few adjustments to cope with the change from image brightness on screen to print contrast

deliberately muted colours, they are an exciting prospect.

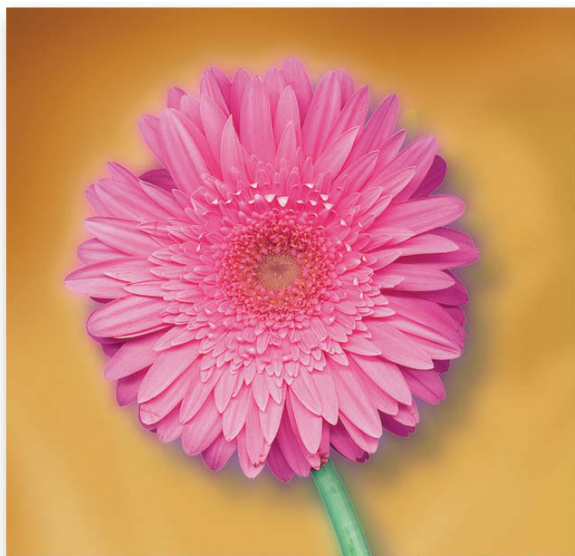
Coated inkjet paper

For a smoother surface finish, called coated or matt, purpose made inkjet papers are impregnated with finely powdered china clay. Matt inkjet paper has a china clay coating, which cracks if you try to fold it. In addition to this, most good artist's papers are produced with an invisible coating called size, which aids the rigidity of paper, and

lessens its absorbency. In unsized materials such as blotting paper and copier paper, applied ink bleeds severely into adjoining areas. Sized paper stops this spread occurring and retains sharp detail. For specialist inkjet papers, designed to look like photographic paper, an invisible high-gloss coating is applied which lets ink pass through.

Finishes

The surface texture of paper can also be modified in the manufacturing process. Smoothness is achieved by pressing between hot or cold metal rollers, offering a surface capable of holding the maximum amount of detail. Machine-made artist's watercolour papers and commercial litho papers, with a variety of effects such as leather, are generated by running sheets between textured metal rollers to impart a variety of surfaces mimicking the look of handmade papers. Genuine handmade papers derive their texture from the metal mesh used in the sieve, a process also used to make watermarks. Textures such as laid, vellum or bond can allude to a precious or vintage print with a delicacy that doesn't take emphasis away



Purpose-made high-gloss inkjet paper will reproduce the highest level of colour saturation and rich black shadows. This type of media is the easiest to work with and requires little testing

from your image. Heavier textures such as canvas or linen impart a much more severe pattern and can look as gimmicky as an effects filter. Textures will obviously take away some of your image sharpness, but perhaps the days of minute recognisable detail have passed.

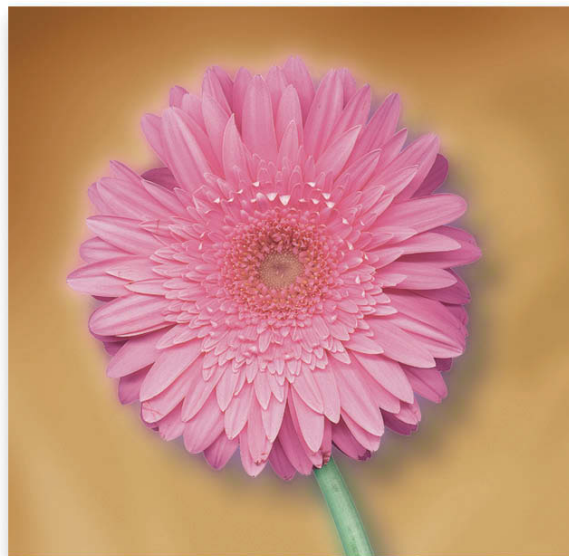
Weight & thickness

One of the last remaining battles between imperial and metric measuring systems reigns with paper weight and

thickness. Paper weight is either measured in grammes per metre squared (gm²) as in Fabriano 5 250gm or imperially as in Bockingford 250lb. The greater the numbers, the heavier the material will be. Photocopy paper is usually around 80gm. Many inkjet printers will have maximum (and minimum) media thickness guidelines. Yet if you are adventurous, media up to 350gm, fairly rigid card, can be fed through most devices. ►

Lab prints

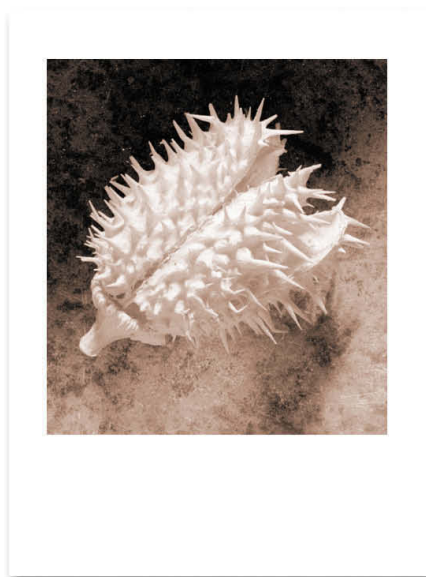
Before digital sensors and inkjet printers were invented, all professional and amateur photographers outputted on to the same kind of sensitive material. C-type photographic paper is sensitive to light and constructed out of colour coupler dye layers embedded into each sheet. After exposing under an enlarger (or laser diode light beam) the paper is developed in a standard chemical process called RA4, within an automated roller transport machine. All colour photographic prints follow the same processing sequence; development; bleach-fix, wash then air-drying to produce a dry-to-dry print in around 10 minutes. Despite the introduction of permanent pigment inks, most colour photographic prints sold at galleries or exhibited at art museums are C-types.



Matt or coated papers offer a smoother feel but with a lower colour saturation than glossy. Many third-party papers, not designed around a specific ink set, will impart a colour cast on your prints

BELOW: Coloured paper beyond a mid-tone won't show highlight areas very well and will play havoc with colour balancing, but will add a subtle dimension to monochrome prints





◀ Image sharpness

Regardless of the resolution of your image document and the halftone settings on your inkjet printer, some papers just can't cope with fine detail. Like cheap newsprint, poor-quality papers do not have the surface coating to hold individual ink dots without spreading. Copier papers, writing papers and machine-made artist's papers all react like blotting paper: ink dots are merged into each other and sharpness will decline. In fact, these materials work much better if you use low-resolution images and low-quality printer settings. Maximum sharpness is achieved using plastic film media, designed to hold each ink dot in its rightful place. If printing sharp-edged graphics is your thing, then only coated materials will reproduce crisp lettering.

Contrast

Perhaps the greatest challenge is connected with the control of image contrast. For those photographers experienced in darkroom printing, the careful balance between exposure and contrast dictates a successful print. Like photographic paper, greater tonal range is achieved using glossy papers, less with lustre surfaces, less still with matt

ABOVE: Paper base colour: To cater for the modern-day obsession with brilliant white, bleaching agents are used in the manufacture of cheaper papers, creating unknown reactions with ink. Many papers are dyed to achieve an alternative base colour, such as cream or yellow. Of course a coloured paper base will demand a different approach to image preparation where a much brighter on screen starting point is required

Canvas media

Both Epson and Canon provide purpose-made canvas media for their inkjet printers, but more exciting media is available from specialist manufacturers like Breathing Colour. Coated canvas for inkjet is specially prepared to accept fine dots of ink and is flexible enough to withstand rolling and stretching without cracking. With such a fine coating, printed results are very colourful, sharp and tonally rich. Uncoated canvas, like the material for painting on, won't accept inkjet ink but it can be used if coated first in a brush-on medium such as InkAid. It's cheaper to buy canvas on a roll, which you can cut down to size or load straight into your printer. Only large format printers will have a built-in blade capable of cutting the thicker and fibrous canvas, so you must ensure that your autocut option is switched off before using. Many canvases are produced with optical brighteners, so it's essential to use them with a recommended profile, or you will get unpredictable results.

Keeping your costs down

Rather than buying cheaper brands of paper to minimise your outgoings, a good idea is to buy your media on a roll. Better A3 printers have a roll paper feeding mechanism, together with all large format devices. Roll paper is not only cheaper to buy, but can be used with RIP software for tiling different print jobs side by side, so every square inch of paper is used to good effect.

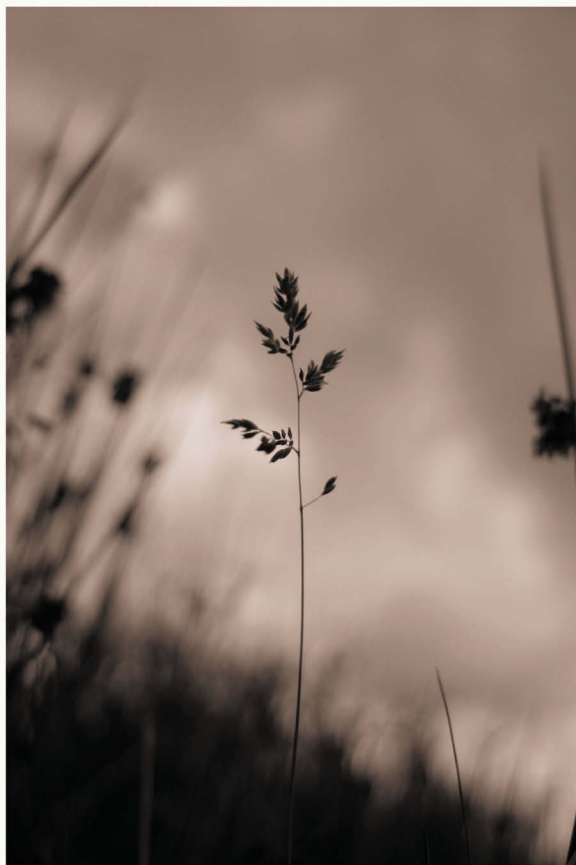
and even less with uncoated. With coloured materials such as cream or off-white papers, the paper base colour will become

the maximum highlight brightness of your image, regardless of its appearance on your monitor. Yet with most

commercial photographs ending their lives as glossy, pin-sharp and heavily saturated illustrations, uncoated media opens an interesting avenue of experimentation. Precise contrast control will only come after a thorough study of Photoshop's Levels and Curves functions.

Professional inkjet paper

Like glossy photographic paper, glossy inkjet papers and films give you the highest colour saturation. With a shiny topcoat enhancing the depth of a print's black and shadow areas, most light is reflected from this kind of media. Matt or coated surfaces, however, give a less intense result and certainly a weaker black. Under the microscope, a finely pitted china-clay coating reflects light in many different directions and uncoated materials such as art papers have a fibrous surface which creates less saturation and a restricted tonal range. Coloured papers such as cream add an extra colour into the ink mix and may destroy delicate colour effects in your image. Off whites can be very effective for monochrome or toned prints, and uncoated papers can give the impression of an artist's print.



Fibre based paper: Harman's excellent baryta based inkjet paper does feel like traditional silver based photographic paper because the same paper base is used in its manufacture. The same paper base is a common component at Harman's coating factory in Cheshire, receiving either light sensitive emulsion or china clay inkjet coating



Vintage printing: Just like early photographic processes such as platinum and gum bichromate printing, art papers can take digital photography into another realm. Many of the early photographic processes were produced on cotton papers rather than the shiny and mass produced papers we know and use today. If you're prepared to forego a slight sacrifice in pin-sharp image quality, then you can add a totally unique look to your print-outs

Handmade papers

Greater permanence can be gained from handmade papers, which by their very nature use less chemical agents in their preparation. These papers are generally made from virgin materials including linen rags and cotton and are made one sheet at a time. The vatman, as he is known, dips a rectangular sieve (the deckle) into the vat and pulls out a quantity of watery pulp, shaking to mesh the fibres together and drain excess water off. Edges can be modified too with deckled or untrimmed finishes. Both Somerset Velvet Enhanced and Lyson Fine Art share the quality and feel of a handmade material, but with the added advantage of a specially designed surface coating to improve image sharpness. B&W



Archival properties and giclée editions

Archival cotton rag paper is made without the use of any chemical agents likely to contribute to the deterioration of an art image, a prerequisite for images sold through galleries. Archival cotton papers are often used for making editions of high quality inkjet prints, otherwise known as giclée (French for inkjet). Well established artist paper manufacturers such as Somerset, Bockingford and Canson all make inkjet versions of their most famous brands, suitably coated for use with digital inks.



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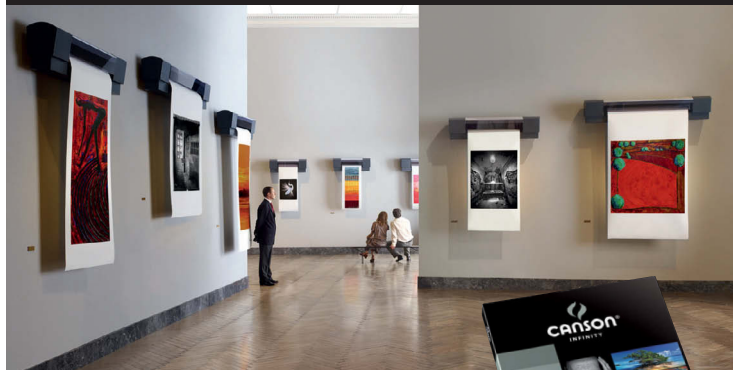
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Inkjet paper round-up



PERMAJET

OVERVIEW

Permajet are an innovative UK company offering a wide range of papers, inks and continuous ink delivery systems. Paper products range from heavyweight art media, fibre based papers and cream toned papers popular with monochrome photographers. They also supply a wide range of test packs, so you can try the different surfaces and weights before buying

COST

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IN A NUTSHELL

Good quality and excellent value for money

ONE WORTH TRYING

Permajet's Digital Transfer film is a clear media which can be used for creating digital negatives with an inkjet printer.

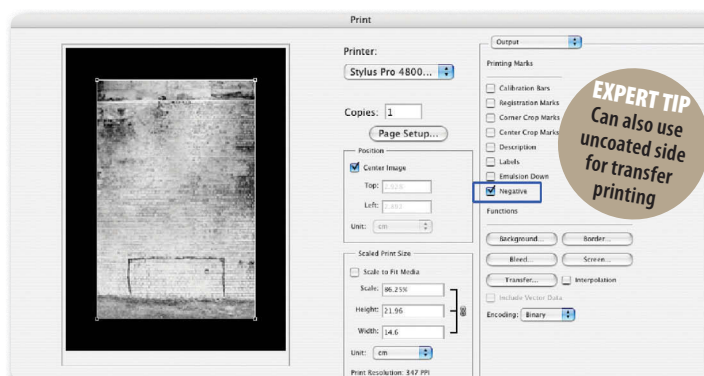
The subsequent large sized negatives can then be contact printed in the darkroom on to conventional photographic paper or used in a vintage process

- **Product** Digital Transfer film
- **Texture** Clear film
- **Weight** 165 microns
- **Base** Ceramic-coated acrylic
- **ICC profile** www.permajet.com
- **Inkset** Photo black
- **Media type** Photo Quality Inkjet
- **Resolution** 360 dpi

www.permajet.com

Tim Daly looks at the best fine quality papers available for printing black & white digital images

Creative digital photography has developed a long way over the last 10 years, but there's never been a more exciting time to focus on output. However, although most photographers have mastered the skills required for shooting and processing digital files, the pursuit of exhibition quality prints remains elusive for many. With some photographers now struggling to make their digital output look as characteristic as a handmade darkroom print, there's never been a better time to experiment with different printing media.



Permajet Digital Transfer film



Baryta Warmtone

HARMAN PROFESSIONAL INKJET

OVERVIEW

Harman make four exceptional quality inkjet papers using the same baryta base layers used in the manufacture of fibre based photographic paper. Devised and manufactured in Mobberly, Cheshire, in the same plant as Ilford film, the products will no doubt become future classics like FP4 and HP5

COST

Not as expensive as you think, with prices starting at around £10 for a box of A4

IN A NUTSHELL

Exhibition quality paper much favoured by the professionals

ONE WORTH TRYING

All of the baryta media produce exceptional results but my personal favourites are the Gloss FB AI and Matt FB MP Warmtone. Unlike high gloss products, the Gloss FB AI is designed to dry like an air-dried fibre based print and as such exudes a hand printed feel

- **Product** Matte FB Mp Warmtone
- **Texture** Smooth Matte
- **Weight** 310 gsm
- **Base** Baryta fibre based
- **ICC profile** harman-inkjet.com
- **Inkset** Matte black
- **Media type** Watercolor paper
- **Resolution** 1440 dpi

EXPERT TIP
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www.harman-inkjet.com



Ilford Galerie Gold

ILFORD

OVERVIEW

Ilford's Galerie range still proves popular with photographers today, especially the heavier weight Gold series. Not to be confused with the cheaper resin coated (RC) versions of Galerie, Gold Fibre series papers look and feel like traditional silver-based Galerie paper

COST

Galerie Gold is over £1 per A4 sheet

IN A NUTSHELL

Comprehensive ICC profile portal which caters for most printers including HP and Lexmark

- **Product** Galerie Gold
- **Texture** Fibre Silk
- **Weight** 310 gsm
- **Base** Baryta fibre based
- **ICC profile** www.ilford.com
- **Inkset** Matte black
- **Media type** Premium semigloss
- **Resolution** 1440 dpi

www.ilford.com

EXPERT TIP
Designed for use with pigment inks

INVERESK

OVERVIEW

St Cuthbert's Mill is a brand long associated with artist papers such as Somerset, Bockingford and Saunders Waterford. Since the inkjet revolution, the company has launched two specially coated versions of its historic brands. Somerset Enhanced was the first tactile cotton inkjet paper to gain critical acclaim and is now a preferred paper for many professional digital labs

COST

Somerset is much less than you'd expect for a professional paper, at around 50p per A4 sheet with Bockingford even cheaper

IN A NUTSHELL

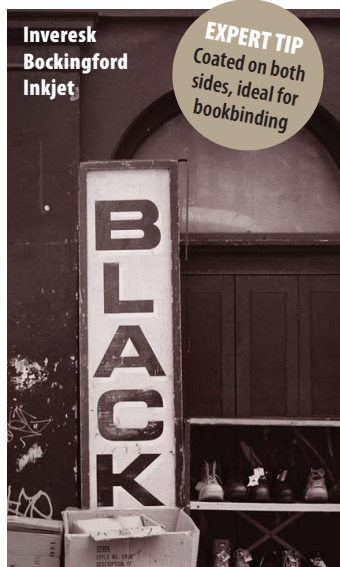
Very easy to use and far less susceptible to shadow gain or loss of saturation for such an absorbent media

ONE WORTH TRYING

Bockingford Inkjet is the latest paper from St Cuthbert's Mill and although slightly thinner than Somerset, is ideal for high quality colour reproduction

- **Product** Bockingford Inkjet
- **Texture** Watercolor
- **Weight** 190 gsm
- **Base** 100% archival cotton
- **ICC profile** www.inveresk.co.uk
- **Media type** Smooth Fine Art
- **Resolution** 1440 dpi

www.inveresk.co.uk



Inveresk Bockingford Inkjet

EXPERT TIP
Coated on both sides, ideal for bookbinding



EXPERT TIP
Prints crisply, ideal for posters or display

Innova FibaPrint Semi-Matte

INNOVA DIGITAL ART

OVERVIEW

Innova produce a wide range of beautiful inkjet papers, canvas and book art materials that are critically acclaimed by the American photo-industry. There's a comprehensive support service supplying ICC profiles for many inkjet printers including older models too

COST

Innova is imported from the US and as such is priced above similar products made for the UK market

IN A NUTSHELL

Comprehensive range of papers for all professional projects including fine art printing, traditional bookbinding and insert albums

ONE WORTH TRYING

FibaPrint Semi-Matte is a crisp paper offering excellent tonal reproduction and a high D-Max rating

- **Product** FibaPrint Semi-Matte
- **Texture** Smooth matte
- **Weight** 300 gsm
- **Base** Fibre based
- **ICC profile** innovaart.com
- **Inkset** Matte black
- **Media type** Smooth Fine Art
- **Resolution** 1440 dpi

www.innovaart.com

MOAB BY LEGION

OVERVIEW

Moab paper has become a living legend in the US, producing paper like no other. The brand is best known for its Entrada product, an acid-free paper with a beautiful quality. Moab also offer various Japanese-style papers made from hemp and mulberry fibres

COST

At around £1 per sheet of A4, it's expensive but unlike any other products available

IN A NUTSHELL

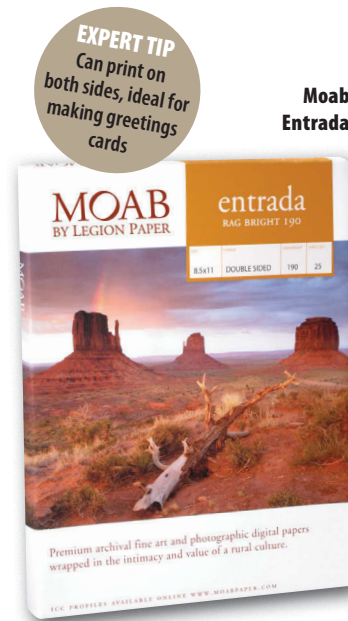
Purveyors of delicate and tactile media from a small community in Utah

ONE WORTH TRYING

Moab make their Entrada media in many different shapes and sizes, try the 5x7 as a greetings card

- **Product** White Entrada 5x7in
- **Texture** Matte watercolor
- **Weight** 190 gsm
- **Base** 100% archival cotton
- **ICC profile** moabpaper.com
- **Inkset** Matte black
- **Media type** Smooth Fine Art
- **Resolution** 1440 dpi

www.moabpaper.com and www.colorconfidence.com



EXPERT TIP
Can print on both sides, ideal for making greetings cards

Moab Entrada

Epson Premier
Art Canvas



EPSON

EXPERT TIP
Keep wet prints
flat to avoid
cracking

OVERVIEW

Epson's own media is not to be sniffed at and offers all the convenience of printing high quality output without the hassle of adding third party profiles to your system

COST

Supplied on a roll, starting at around £30

IN A NUTSHELL

Excellent tonal separation and high resolution

ONE WORTH TRYING

There are many inkjet canvas products on the market but none as straightforward as Epson's own

- **Product** PremierArt Canvas
- **Texture** Canvas
- **Weight** 350 gsm
- **Base** Cotton canvas
- **ICC profile** www.epson.com
- **Inkset** Photo black
- **Media type** Watercolor paper
- **Resolution** 1440 dpi

www.epson.co.uk

HAHNEMUEHLE

OVERVIEW

The Hahnemuehle brand has been associated with fine artist's printing for many years and has an excellent reputation for high quality inkjet media. In addition to its own range of inkjet media, Canon also jointly market Hahnemuehle media for its Pixma Pro range of printers

COST

At around 80p-£1 per A4 sheet, it's slightly more expensive than competitor media Somerset

IN A NUTSHELL

Fine quality papers with many unusual surface textures and weights

ONE WORTH TRYING

The heavyweight 350gsm Museum Etching is an ideal paper for monochrome printing with a natural white base colour

- **Product** Museum Etching
- **Texture** Matte watercolor
- **Weight** 350 gsm
- **Base** 100% archival cotton
- **ICC profile** Hahnemuehle.com
- **Inkset** Matte black
- **Media type** Velvet Fine Art
- **Resolution** 1440 dpi

www.hahnemuehle.com
and www.canon.co.uk



EXPERT TIP
Can also work
with Photo
black inkset

Hahnemuehle
Museum Etching

Lyson Standard
Fine Art



LYSON

EXPERT TIP
Try with
Lyson's Small
Gamut inkset

OVERVIEW

Lyson have been making their own papers and inks since the growth in inkjet printing. Like Permajet, Lyson can provide a customised ink and paper solution for your inkjet printer, especially for setting up a dedicated monochrome only device

COST

At around 80p-£1 per A4 sheet, it's not the cheapest professional paper

IN A NUTSHELL

Lyson's Fine Art paper range is a firm favourite with many professionals, combining heavyweight cotton with less intrusive textures

ONE WORTH TRYING

Lyson's Standard Fine Art, available from Marrutt, has a pleasing off-white appearance

- **Product** Standard Fine Art
- **Texture** Matte watercolor
- **Weight** 310 gsm
- **Base** acid-free mold made
- **ICC profile** www.lyson.com
- **Inkset** Matte black
- **Media type** Watercolor paper
- **Resolution** 1440 dpi

www.lyson.com
and www.marutt.co.uk

BERGGER

OVERVIEW

The Bergger brand is at the discerning end of the market, providing three ranges of paper: High Definition, New Generation and Digital Darkroom. With a wide selection of surfaces and textures, Bergger papers range in weight from 260gsm to a colossal 450gsm

COST

Around £1 per sheet of A4

IN A NUTSHELL

The PN65 is the thickest product on the market with a luxury handcrafted feel

ONE WORTH TRYING

Bergger PN65 has the same coating as PN62, but on a heavier 450gsm base. There's no separate profile for PN65, so use the PN62 instead

- **Product** Bergger New Generation PN65
- **Texture** Smooth
- **Weight** 450 gsm
- **Base** 100% cotton rag
- **ICC profile** www.bergger.com
- **Inkset** Matte black
- **Media type** Photo Quality Inkjet
- **Resolution** 1440 dpi

EXPERT TIP
Check your printer
can cope with the
thickness of
450gsm media

www.bergger.com

◀ CANSON

OVERVIEW

The greatest paper producer in the history of art is Canson. Founded in 1557 and suppliers to artists such as Picasso and Warhol, Canson is a recent entrant to the world of inkjet printing. Now offering digital versions of its famous Arches Aquarelle, BFK Rives and Torchon products, together with many others under the Canson Infinity brand

COST

Around £1 per sheet of A4

IN A NUTSHELL

The best website for digital printing aficionados, with more resources and advice than any other

ONE WORTH TRYING

Edition Etching Rag 310 is a smooth surfaced museum grade paper, pure white without optical brightening agents

- **Product** Edition Etching Rag
- **Texture** Smooth
- **Weight** 310 gsm
- **Base** 100% cotton rag
- **ICC profile**
www.canson-infinity.com
- **Inkset** Matte black
- **Media type** Photo Quality Inkjet
- **Resolution** 1440 dpi

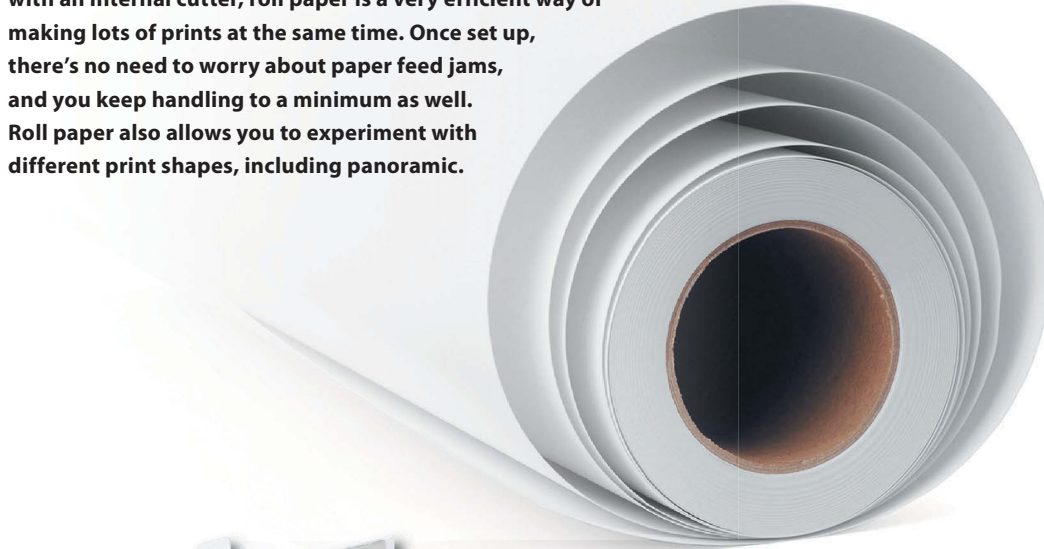
www.canson-infinity.com



Canson Edition Etching Rag

ROLL PAPER

The most economical paper format is the roll, available in 4in, 8.5in, 13in, and 17in (and beyond) widths. When used with a printer equipped with an internal cutter, roll paper is a very efficient way of making lots of prints at the same time. Once set up, there's no need to worry about paper feed jams, and you keep handling to a minimum as well. Roll paper also allows you to experiment with different print shapes, including panoramic.



DECKLED EDGES

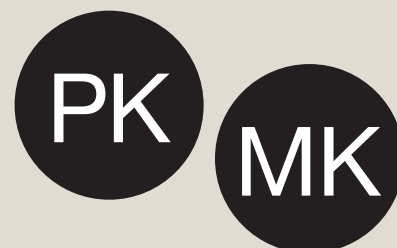
Papers such as Moenkopi have a textured surface, irregular edges and unusual composition. For the ultimate feel of an artist's limited edition print, consider using a deckle-edged paper – one made with a deliberate torn edge along one or more sides. The flexibility of cotton and other natural fabrics also allows the use of an embossing stamp, great for enhancing the unique status of the print.

SAMPLE PACKS

A great way to experiment with different types of inkjet paper is to buy a sample pack, such as the fine art papers from Moab. Packs such as these include a couple of sheets of each variety of weight, colour and texture. Like all third-party papers, best results are achieved when printed out using paper profiles.

TWO KINDS OF BLACK INK

Most inkjet printers can be used with two different kinds of black ink: Photo Black (PK) or Matte Black (MK). Photo Black is best used with glossy, shiny papers and Matte Black with smoother media, including cotton papers.



ALTERNATIVE BRANDS

Canvas

Check out Breathingcolor.com for high quality canvas media

Budget paper

Look out for ICI Olmec, Tetenal and Harman Cystaljet to ward off those credit crunch blues

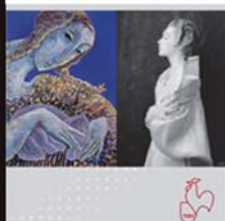
Fibre based

Try Fotospeed for fibre based alternatives to Harman

B&W

www.on-linepaper.co.uk

Hahnemühle
FINEART



MUSEO



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someset**

**Perma
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**www.
rhdesigns
.co.uk**

Hahnemühle
FINEART



AND YOUR ORIGINAL?

**The Hahnemühle
Anniversary Photo Award**

Our international photo competition to celebrate Hahnemühle's 425th anniversary is an exciting opportunity designed for photographers like you. Based on the theme "For Originals", we invite you to take part. An international panel of judges will select the winners from your entries. In addition to valuable prizes worth 36,000 euros there will be a touring exhibition which will visit the photo capitals of Europe, America and Asia to showcase the winning images. A documentation catalogue of the "Hahnemühle Anniversary Collection" will accompany the works of the winners. You can find out more about the competition at hahnemuehle.com

Send us your prints by 30th June!



AWARD-WINNING MUSEUM QUALITY PAPER
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[CAMERA TEST]

Olympus are refreshingly innovative, aren't they? They were instrumental in the introduction of the four-thirds system and they always try to be inventive with the design and features of their DSLRs. I like the fact they do not always conform to the trends of the market.

The E-30 is no different. Announced last November, the 12.3 megapixel digital SLR is designed to bridge the gap between the E-520 and flagship E-3. It not only borrows many of the key features of the high-specification E-3, but boasts plenty of its own. Olympus calls the target market for the E-30 the 'creator'. It is aimed squarely at creative photographers – with one of its most eye-catching features being the inclusion of six art filters – each of which employs different settings to create photographic effects in-camera that would otherwise require additional filters or time consuming post processing.

Features

The E-30 inherits a large percentage of its technology from the E-3 – something which will appeal to Olympus users wanting a similarly high specification camera, but in a lighter body and at a lower price. It boasts all the key features black & white photographers have come to expect from a DSLR.

Aimed at the enthusiast market, it boasts a newly developed 12.3 megapixel Live MOS sensor and – together with the new TruePic III+ ultra high-speed image processor – offers the type of high image quality this level of photographer demands. It also incorporates Live View with Contrast AF, in-camera image-stabilization, face-detection technology, up to 5fps continuous shooting and shutter speeds



Olympus E-30

Boasting six art filters, the Olympus E-30 is packed with features to encourage creativity. **Ross Hoddinott** puts it to the test

WHAT THE MAKERS CLAIM

● **The art filters are fun to play with and ideal for creative photographers who want to spend more time shooting and less time on the computer**

While they do not replace the need and precision of post processing techniques (and are not intended to), they are fun to play with and surprisingly effective. A nice feature for photographers who aren't comfortable or confident using image editing software

● **Olympus' tilt and swivel monitor is convenient to use and particularly helpful when shooting from high or low viewpoints**

I rarely use LiveView, but the tilt and swivel

design is excellent and useful. It is a design that would encourage me to use LiveView more

● **Sensor shift image-stabilization is useful when black & white photographers need to shoot handheld**
Image stabilization will never replace the role of a tripod, but it is a useful feature when you have no choice but to shoot handheld, reducing the risk of camera shake

● **A wide shutter speed range of 1/8000sec to 1 minute**

Such a wide range makes it suitable for capturing everything from fast action to creatively blurring movement using lengthy exposures

SPECIAL FEATURES

- 12.3 megapixel (effective) image sensor high speed Live MOS sensor with wide dynamic range
- A four-thirds DSLR
- 2.7in tilt and swivel LCD monitor (230,000 pixels)
- Six easy to apply in-camera art filters (pop art, soft focus, pale and light colour, light tone, grainy film and pinhole)
- Sensor shift image-stabilization
- Nine different aspect ratios
- Supersonic Wave Filter dust suppression



The E-30's art filters allow you to be creative without spending hours on a computer. This is the same scene shot using Grainy Film, Pinhole and Soft Focus filters

ranging from 1/8000sec to 1 minute. Olympus' Supersonic Wave Filter ensures the sensor remains dust free.

It also has a handy level gauge function, to help photographers capture pictures which are straight and even. This is possible via a dual axis sensor, which detects the levels in roll and pitch. The level gauge can be displayed in the viewfinder, control panel and on the LCD. It is a feature sure to appeal to photographers who struggle to keep horizons level.

The E-30's specification is clearly geared to promote and encourage creativity. It has a multiple exposure mode, possible via both Live View and viewfinder shooting. Up to four images can be superimposed in a single multiple exposure sequence. It is an interesting, easy-to-use feature that you will either enjoy using or completely overlook.

Using the E-30, you can choose from nine different aspect ratios:

LIKES & DISLIKES

LIKES

- Much of the E3's technology in a lighter, slightly smaller body
- The 2.7in tilt and swivel LCD is convenient and genuinely useful
- Art filters are fun and the results surprisingly good for in-camera effects
- Good build quality
- Bursting with features

DISLIKES

- An overly complex layout and an intimidating number of buttons and controls
- You have to dig deep to access certain features via the menu system
- The resolution of its 230,000pixel LCD doesn't match its competitors
- WB balance has a tendency to capture images with a slightly cool hue if shooting in colour
- Priced too close to the flagship E3

'Olympus calls the target market for the E-30 the 'creator'. It is aimed squarely at creative photographers – with one of its most eye-catching features being the inclusion of six art filters – each of which employs different settings to create photographic effects in-camera'

4:3, 3:2, 16:9, 6:6, 5:4, 7:6, 6:5, 7:5 and 3:4. The selected ratio can be viewed directly on the LCD monitor, enabling individualised framing – depending on the scene or subject. Yes, you could simply crop the image during editing, but I still feel this is a useful tool that can assist framing and allows photographers to preview how the scene looks in a given format. However, it is the inclusion of the creative art filters – pop art, soft focus, pale and light colour, light tone, grainy film and pinhole – that has grabbed the most attention. Although Olympus have named them filters, with the exception of soft focus they do not actually replicate or replace optical filtration. Instead, they apply artistic effects to your images. They are easily accessed via the ART/SCN option on the mode dial. The effect is previewed in the LCD, which I found useful in helping me to decide if the filter ►

► suited the scene or not before I released the shutter.

I have to confess to being cynical about the filters before using the E-30. Personally, I don't like gimmicks on cameras, but I found the art filters fun to use and liked the instant gratification of seeing the results. You are able to capture an untouched file along with the filtered image, so if you later decide you don't like the effect, you still have an original, unaltered image.

I think the pinhole filter is a particularly clever addition by Olympus, and one that will appeal to black & white photographers. Pinhole photography has grown in popularity in recent years and, while the filter isn't a replacement for using a pinhole camera, it gives photographers the opportunity to mimic their look and feel.

Combined with the right subject matter, grainy film is capable of producing some very attractive and moody mono results. However, its effect is quite strong and, in truth, digital black & white photographers would be wise to apply this type of effect post capture. The art filters are not designed to replace the need for post processing and can't match the precision of applying effects with software. Nevertheless, they will appeal to photographers who aren't confident using Photoshop, or simply don't like spending hours slaving away on a computer.

In use

The E-30 is a decent performer. Image quality is excellent and, due to its enhanced resolution, is more than a match for the flagship E-3 – which has a 10.1megapixel sensor. The camera inherits the E-3's reliable, 11-point phase-detection auto-focus system for through-the-viewfinder shooting and – in combination with the 14-54mm kit lens I was using – focusing proved very fast and reliable. The E-30 also boasts a contrast-detection system, which enables focusing



ABOVE 14-54mm (at 14mm), 30sec at f/16, ISO 100, ND grad, polarizer, tripod
BELOW 14-54mm (at 18mm), 15sec at f/16, ISO 100, ND grad, polarizer, tripod



without the screen going blank while in Live View mode. Therefore, whether you prefer composing and focusing images via the monitor or viewfinder, you will not be disappointed.

The E-30 can't quite match the tracking capabilities of Canon and Nikon but, overall, AF speed and accuracy is impressive. The camera performed well during the few weeks I had it to try. During that time, a flurry of snow gave me the opportunity to test the accuracy of its metering system. Scenes that are predominantly light or dark tend to fool TTL metering, and while the camera did underexpose the snow slightly, I was impressed with the accuracy of its metering in such tricky conditions. In contrast, the faithfulness of its white balance could be improved upon in my view. Its pre-sets had a tendency to record images with a subtle, cool



hue. This is easy enough to correct when shooting in Raw, but something to be aware of if capturing Jpegs.

Handling

The E-30 feels and handles well. It is solid and weighty, without actually being heavy. If you find the bulky grips of pro-bodies too big and awkward – but entry level DSLRs too small and lightweight – physically the E-30 should be just about right for you. However, it's worth noting that it doesn't boast the alloy body and weather sealing of the professional E-3.

The button layout resembles that of the E3, with a dedicated control for just about everything. As a result, this camera is littered with buttons, which can prove rather daunting and confusing – I can't help but feel that the layout could have been simplified. Many

of the functions are replicated in the camera's menu anyway, and some less important controls don't necessarily justify a dedicated button. I guess Olympus users looking to upgrade will already be familiar with the general layout, but the complexity of it might deter first time DSLR buyers and photographers looking to switch systems. The menu system is also a little fiddly to navigate and certain features are not quick to access.

The resolution of the 230,000 HyperCrystal II LCD is some way behind the quality of the monitors found on many of its competitors. However, the tilt and swivel design of its LCD is excellent. The monitor swivels, rotates and – within reason – will adjust to just about any shooting angle. Personally, I still like to compose images through the viewfinder, but this intelligent design enticed me to use Live View more than I have previously and the camera is clearly aimed at photographers who regularly make use of Live View. **B&W**

'It is solid and weighty, without actually being heavy. If you find the bulky grips of pro-bodies too big and awkward – but entry level DSLRs too small and lightweight – physically the E-30 should be just about right for you'

VERDICT

This is a very capable DSLR and an able performer. Its specification will comfortably fulfil the needs of enthusiasts and semi-professionals alike and the extra creative capabilities of the E-30 are sure to appeal to a large sector of buyers looking for a camera with that little something else. Its tilt and swivel monitor is also a key feature and image quality will not disappoint.

Its rather daunting button layout, and the comparatively low resolution of its LCD, are slight drawbacks. However, the E-30 is a logical upgrade for E-520 owners and, due to its additional features, it would also prove an excellent additional body for E-3 users.

I wonder, though, if its price-tag will prove a problem. With a street price of just under £1,000 body only, it is costlier than many of its rivals and not substantially cheaper than the E-3. In the present financial climate, I think the camera needs to drop in price slightly before it can really compete in such a competitive marketplace...

TECHNICAL SPECIFICATIONS

Price:	£999.00 body only
Sensor:	4/3 (17.3 x 13.0mm) sensor (13.1 million total pixels)
Resolution:	12.3 million pixels
Focal length conversion:	2x
Viewfinder:	Eye-level single-lens view finder
Autofocus:	11-point TTL Phase Difference Detection
Exposure modes:	Programmed automatic, aperture priority, shutter priority and manual
Metering:	Digital ESP, centre-weighted average, spot (2%), highlight based spot, shadow based spot
Exposure compensation:	-5 to +5 EV in 1/3, 1/2 or 1EV steps
Sensitivity:	ISO 100 - 3200 in 1/3 or 1 EV ISO steps
Storage media:	Compact Flash (Type I or II)/Microdrive + xD Picture Card
Depth of field preview:	Yes
Built-in flash:	Yes, GN 13 (ISO 100)
Power source:	BLM-1 Lithium-Ion rechargeable
Dimensions:	142x108x75 mm (wxhxd)
Weight:	655g (not including batteries)
In the box:	Body-cap, BLM-1 Li-ion battery, BCM-2 Li-ion battery charger, USB cable, video cable, shoulder strap, Olympus Master 2 CD-ROM, instruction manual and warranty card
Contact:	olympus.com

Handling: 80%
Performance: 92%
Specification: 93%
Value for money: 80%

86%
Overall





Nikon WANTED FOR CASH!

Nikon F6, F100, F4, F4S, F4E, FM3A, FM2n, F3HP, F3, F3T, F3P, F2AS, F2SB, D3, D3X, D700, D300, D90, D2Xs, D2X, D2H, D2Hs, D700, D300, D200, D80, D50, D70, D70s, D1X, D100, 28Ti and more...

AF-D Nikkor

14mm f/2.8D IF-ED, 16mm f/2.8, 18mm f/2.8, 20mm f/2.8, 24mm f/2.8, 28mm f/2.8, 28mm f/1.4, 35mm f/2, 50mm f/1.8 & f/1.4, 85mm f/1.4F, 85mm f/1.8, 105mm f/2D AF-DC and more ...

AF-D Zoom-Nikkor

18-35 f/3.5-4.5, 24-85mm f/2.8-4D, 24-120mm f/3.5-5.6D, 28-105mm f/3.5-4.5D, 28-200mm f/3.5-5.6D, 70-300mm f/4-5.6D ED, 80-200mm f/2.8D, 80-400mm f/4.5-5.6D ED AF VR

AF-S Nikkor

10.5mm f/2.8G DX, 12-24mm f/4G IF-ED DX, 14-24mm f/2.8G IF-ED, 17-35mm f/2.8D, 17-55mm f/2.8G DX IF-ED, 18-200mm f/3.5-5.6G VR DX IF-ED, 24-70mm f/2.8G IF-ED, 24-85mm f/3.5-4.5G, 28-70mm f/2.8D, 70-200mm f/2.8G VR AF-S, 80-200mm f/2.8D, 200mm f/2G VR IF-ED, 300mm f/2.8D, 200-400mm f/4G VR IF-ED, 300mm f/4, 500mm f/4D, TC-14E, TC-17E, TC-20E

AF Micro-Nikkor

60mm f/2.8D, 105mm f/2.8D, 105mm f/2.8G AF-S, 200mm f/4D, 70-180mm f/4.5-5.6D, 85mm f/2.8D P.C.

AiS/AI Manual Focus Nikkor Lenses

Speedlights

SB-900, SB-800, SB-600, SB-400, SB-80DX, R1C1, SB-29S, SB-28, SB-28DX, SB-26, SB-25

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D700

Nikon D700 IT CAME, IT SAW, IT CONQUERED

Nikon DIGITAL CAMERAS

Nikon D3x body	£4,945.00
Nikon D3x + AF-S 14-24mm f/2.8G IF-ED	£6,195.00
Nikon D3x + AF-S 24-70mm f/2.8G	£6,145.00
Nikon D3x + AF-S 14-24mm & 24-70mm f/2.8G	£7,445.00
Nikon D3 body	£3,239.00
Nikon D3 + AF-S 14-24mm f/2.8G ED Nikkor	£4,469.00
Nikon D3 + AF-S 24-70mm f/2.8G ED Nikkor	£4,399.00
Nikon D3 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit	£5,675.00
Nikon D700 body	£1,775.00
Nikon D700 + AF-S 14-24mm f/2.8G ED Nikkor	£3,075.00
Nikon D700 + AF-S 24-70mm f/2.8G ED Nikkor	£2,999.00
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Nikon D300 + AF-S 16-85mm f/3.5-5.6G VR DX	£1,599.00
Nikon D300 + AF-S 17-55mm f/2.8G DX IF-ED	£2,035.00
Nikon D300 + AF-S 18-200mm f/3.5-5.6G VR DX	£1,685.00
Nikon D90 SLR body	£685.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED	£839.00
Nikon D5000 body	£689.00
Nikon D5000 + 18-55mm f/3.5-5.6G VR DX Kit	£749.00
Nikon D60 body	£345.00
Nikon D60 body + AF-S 18-55mm f/3.5-5.6G VR DX Nikkor	£395.00
Nikon D40 + 18-55mm AF-S DX	£299.00

Nikon COOLPIX DIGITAL CAMERAS

Nikon Coolpix P6000	£349.00
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Nikon FILM CAMERAS

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Nikon F6 + MB-40 grip	£1,899.00
Nikon S3 rangefinder, chrome, Year 2000 edition c/w 50mm f/1.4 Nikkor, black & case (RRP £3,800.00)	£1,995.00

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Nikon SB-600 Speedlight	£225.00
Nikon SB-900 Speedlight	£329.00
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105mm f/2D AF-DC	£799.00
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AF ZOOM-NIKKOR LENSES

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AF-S 18-105mm f/3.5-5.6G VR DX IF-ED	£199.00
AF-S 18-135mm f/3.5-5.6G IF-ED DX	£319.00
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AF-S 70-200mm f/2.8G VR IF-ED	£1,525.00
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180mm f/2.8 ED Nikkor	£799.00

ZOOM-NIKKOR MANUAL FOCUS AIS LENSES

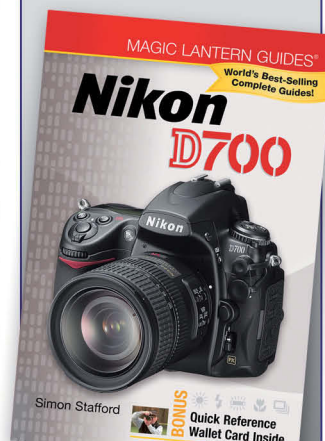
28-85mm f/3.5-4.5 Zoom-Nikkor	£599.00
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Prices include 15% VAT. E&OE. Prices subject to change.

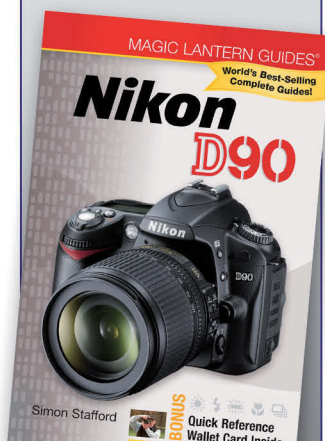
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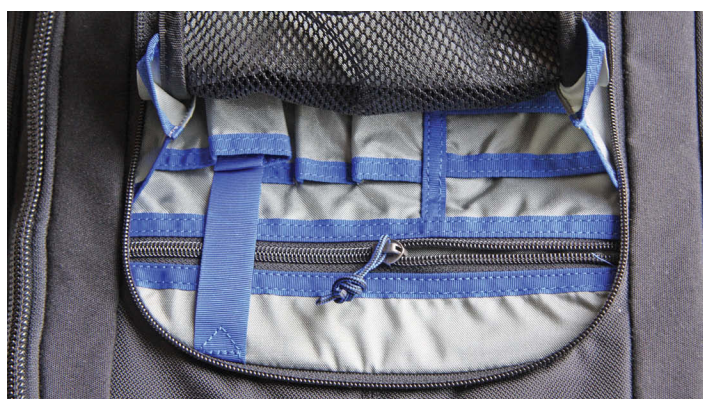
Think Tank camera backpacks

Travelling with camera gear makes a backpack pretty well essential, particularly if you're flying. **Tony and Eva Worobiec** try out two professional bags

If we set aside its unfortunate name, of the two backpacks we reviewed, the Streetwalker was our favourite. The internal dimensions are 28x43x15-18cm, so with the dividers set as bought, you should be able to fit comfortably a Pro DSLR with a lens attached, together with a 70-200mm f/2.8 lens with the hood attached. These things are of course extremely adaptable. I did try fitting both my Mamiya 7 and my Pentax 67 systems as well and the proportions were certainly generous enough to accommodate both.

The product is quite rigid and is comfortable to use, featuring firm lumbar padding and a well designed shoulder harness. It has a front organiser which includes a passport pocket plus a plethora of other little pockets on the sides of the bag that should accommodate the most fastidious of travellers. There is even a dinky compartment on the top of the bag for your business cards.

For me the big plus is its external dimensions of 29x46x22cm (WxHxD) which ensure that it can satisfy all international carry-on regulations. In common with most camera bags there is a drop down tripod cup, although this is not a feature I tend to use much. With a compartment at the back to accommodate a 15in laptop, this truly is an impressive product and at £140 sensibly priced. But if you are prepared to forego the laptop facility, the alternative Streetwalker Pro retails at an even more sensible £120!



It has a front organiser which includes a passport pocket plus a plethora of other little pockets on the sides of the bag that should accommodate the most fastidious of travellers

Features

- ◉ Accommodates a pro size DSLR with 70-200mm f/2.8 lens with hood
 - ◉ Accommodates a 15in laptop
 - ◉ Sized for international carry-on
 - ◉ Dimensions
- | | | | |
|-----------|------------------------------------|-----------|---------------|
| External: | 29x46x22cm (WxHxD) | Internal: | 28x43x15-18cm |
| ◉ Weight | 1.6-2kg (depending on accessories) | | |
| ◉ Price | £140 | | |

Streetwalker Hard Drive

'If we set aside its unfortunate name, of the two backpacks we reviewed, this was our favourite'



'It is quite rigid and is comfortable to use, featuring firm lumbar padding and a well designed shoulder harness'



The Shapeshifter's main selling feature is that it can comfortably carry a 17in laptop plus other computer accessories while also accommodating two pro DSLR bodies and various professionally sized zoom lenses

Conclusion

We are highly impressed by the range of backpacks on offer from Think Tank which really do accommodate a range of very specific needs. Moreover Think Tank have set about designing innovative, imaginative and well constructed products with the modern photographic traveller very much in mind. Eva's main reservation about these two backpacks was that she found the shoulder harnesses uncomfortable, despite the claims made by the manufacturers that more thought had been given to accommodating the female physique!

If you are thinking about replacing your current bag, we certainly would suggest that you consider visiting their website, snapperstuff.com. Their products feature the YKK zip which claims to be 'the most durable zipper in the world', but of course only time will tell.

Supplier

• For more information visit Snapperstuff's website at snapperstuff.com or email info@snapperstuff.com

The Shapeshifter

This bag has been designed very much with the photojournalist in mind. Its main selling feature is that it can comfortably carry a 17in laptop plus other computer accessories while also accommodating two pro DSLR bodies and various professionally sized zoom lenses.

It is called Shapeshifter because it allows the user to compress the depth of the backpack to just 3in once the camera gear has been removed. The idea is that once compressed, and with the camera out and around your neck, you are able to move fairly unobtrusively without your camera bag constantly knocking people.

It has many of the good features of the Streetwalker, but it differs in so far as the camera gear part of it has five interior neoprene pouches with drawstrings. This has advantages and disadvantages; I have occasionally forgotten to zip up my camera bag with nearly catastrophic consequences, and these pockets offer a further layer of protection. On the negative side, this does remove that element of flexibility we particularly liked in the Streetwalker. Also, it is impossible to pack a camera with a lens attached in any of the interior pouches.

Features

- Accommodates two pro DSLR bodies plus 70-200 f/2.8, 24-70 & 16-35 f/2.8 (or similar) lenses and two strobes
- Accommodates a 17in laptop
- Dimensions
External: Expanded: 32x51x18cm (WxHxD); Compressed 32x51x8cm
Internal: Laptop compartment 30.5x48x4cm (WxHxD)
- Weight 1.73kg
- Price £209



'The idea is that once compressed, and with the camera out and around your neck, you are able to move fairly unobtrusively without your camera bag constantly knocking people. While this is not a feature to grab the attention of many punters, it could prove useful for street photographers or photojournalists'

The Professional Choice

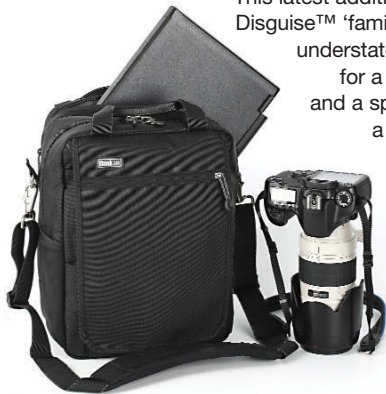
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Urban Disguise™ 'family'

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A slim laptop case for either a 15.4" or up to a 17" laptop. Can be stored in the front pocket of the Airport International™ 2.0



Airport™ International 2.0

A roller bag designed for International and USA domestic carry-on size with advanced security features and large interior capacity



Rotation 360™

This award winning backpack includes a rotating belt pack section that allows access to gear without removing the backpack. You can also add to it any of the Modular™ or Skin™ pouches.



Modular™ and Skin™

These pouches (padded and non-padded respectively) are designed to fit onto any Think Tank photo belt. With the additional use of a harness you can help spread the weight of your gear across your body and relieve aches and pains.

Change Up™

This multipurpose bag can be used as a belt pack, shoulder bag or on a harness system (all included with the bag). You can also add to it any of the Modular™ or Skin™ pouches.



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[ON LOCATION]

Mixing formats

Andy Luck travels to one of the world's most beautiful cities with a brace of different cameras. Which one will capture the beauty of Venice?

Venice, that most serene of places, stretching across 118 small islands in a marshy lagoon in the northern Adriatic, an intoxicating blend of sights, impressions and feelings. It's a location where history is palpable and visual stories abound to stimulate the senses of the observant photographer. This floating City of Bridges was home in the Renaissance to artists Titian, Tintoretto and Canaletto.

At night you can almost feel the ghost of Antonio Vivaldi composing as he walks the cobbled canal-side streets, or that womaniser Giacomo Casanova as he escapes over a rooftop from a jealous husband.

I'm wandering down a back alley not far from San Marco. You don't have to go far in Venice to experience the city as it has been for centuries. Boats and gondolas jostle gently against each other in the slight swell from a passing water taxi. I'm marvelling

at the architecture reflected in swirling patterns on the surface of the canal. There really is a picture at every turn, the perfect place to get lost with a camera.

I've done my homework, and I know I'll be on my feet a lot if I'm to scratch the surface of the city during this short, four-day trip. I reckoned the best option for all this footwork was a small Billingham shoulder bag. The open-top arrangement allows cameras to be taken out quickly and with little fuss when opportunities arise, which they do so frequently that I wonder how I would have coped if I'd opted for a rucksack instead. The only drawback is I want to shoot film as



well as digital and the Hadley Pro is quite a small bag. It will, however, accommodate the Mamiya 6x7, a relatively small 120 roll film medium format rangefinder, with one lens and my DSLR with one lens.

To get round this I have set my routine to take just what I want to use for each foray and leave the rest behind at the apartment in a secure locked case. The small bag size has already proved a definite advantage when threading through the more crowded and narrow canal-side streets close to the Piazza San Marco.

The arrangement is working well. I can carry both medium format film and digital and even a small lightweight tripod (Velbon Ultra Maxi) in the zippered back pocket of the Billingham for those night and pre-dawn shots. I even have the 35mm film option covered, which I really wanted to shoot here, with a diminutive Ricoh GR1 slipped into a jacket pocket.



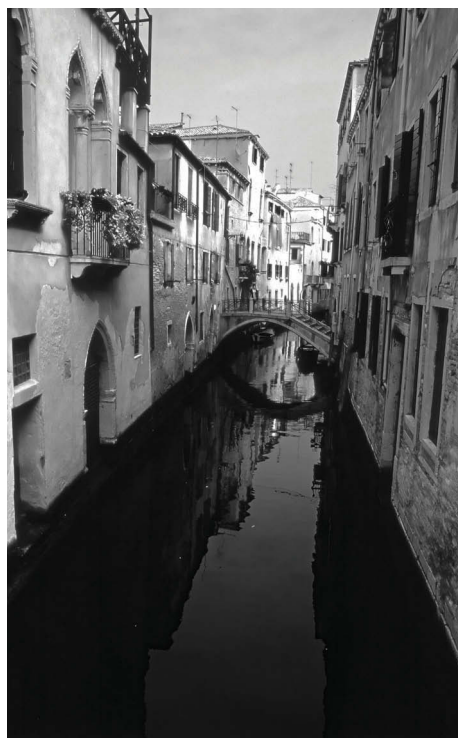
Canon EOS 5D, 1/400sec at f/11

Shutter failure

It's always at these moments when you think you have covered the bases that something goes wrong. Sure enough, as I start to take pictures with the Ricoh I notice a strange fluttering sound from the shutter but no distinctive click before the wind on. Closer inspection reveals the unpalatable truth: the Ricoh's shutter, a paragon of reliability over the past seven years, has failed completely.

Before setting off on this trip, I was faced with the perennial problem that all enthusiastic photographers face at some point – exactly what equipment to take along. What is genuinely needed, or put another way: what would be sorely missed if left behind? For a short trip, one digital SLR with a couple of lenses would be an ideal lightweight kit. On the other hand, having never been to Venice before I couldn't help wondering if I could travel to one of the most beautiful places in the





Olympus OM-3, 28mm lens, 1/250sec at f/11



The Mamiya is light, with high quality lenses. Mamiya 6711, 65mm (30mm equiv) lens, 12sec at f/16

world and not shoot some of it on film.

In the end I did what we all probably do at some point – crammed in as much gear as would sensibly fit into the restricted carry-on allowance. In went the 5D and two lenses, the 6x7 and some Velvia, along with the Ricoh GR1. Almost as an afterthought, I found myself reaching for my Olympus OM-3, an old friend I was hoping to reacquire myself with if a quiet moment could be found.

Nostalgia

How lucky that I brought the old film SLR along. A quick trip back to the room and I'm loading FP4 into the OM-3 with a delighted sense of nostalgia. OK, so the camera has not been used for some time and the batteries are flat, but the OM-3 has a purely mechanical shutter. The batteries are only needed to power the meter, so calling on experience and with some judicious bracketing, I am soon shooting away again until a proper camera shop can be located.

Handling the OM-3 again is an absolute pleasure. I had forgotten how small and neat these fully capable, pro spec 35mm cameras are. At a push, it is even feasible to put an OM camera body into a large inside coat pocket and a couple of the tiny, precision made Zuiko prime lenses into another, with no need for a camera bag at all. That's something you can't do with a conventional DSLR.

Indeed, it is when comparing the old

film style of shooting to the DSLR in a situation like this when one almost questions progress. No battery dependency, no chargers and trailing plugs to carry around, no memory card issue, or portable storage or laptop to worry about and no live view, histogram, face detection, programme modes, custom functions or AF to distract, just you and your own judgement and the sound of that precision clockwork whirring as you select the shutter speed – joy!

Once new batteries are installed, the meter comes back to life and we are really

'Before setting off on this trip, I was faced with the perennial problem that all enthusiastic photographers face at some point – exactly what equipment to take along'

Bargain Venice

You can spend as much as you like on a trip to Venice, but some real bargains are possible if you are prepared to shop around.

With a flying time of about two hours from London, cheap flights are possible, for example Easyjet (around £35 each way in May). Alternatively, cheap short breaks including flight and accommodation can be had for as little as £200 per person for a four-night stay (expedia.com). There are also a huge range of different types of accommodation you can book yourself, including budget hotels, B&Bs and hostels.

back in business. A few presses on the spot meter button and I'm hooked. Though often imitated, Olympus' clever multi-spot meter system and viewfinder scale has yet to be bettered. No frippery, but precise multiple spot measurements that can be averaged, just what you need to know, in a simple linear, analogue representation.

As I wander around Venice, it seems the little black OM also has many other fans. It draws more than its fair share of approving glances from digital compact toting tourists and local Venetians alike. 'Ah, a proper camera,' I can almost hear them thinking! Almost every other photographer I see is struggling with a digital compact, mostly held waveringly at arm's length, while the owner squints at a tiny LCD screen, trying to get some kind of representation that will help with composition in the bright Venetian sunshine.

No such problems with the old technology

Getting around cheaply

Transport to the city from the airport has got to be by motorboat. Arriving at St Mark's Square from the water is a great way to start your photographic experience and worth paying the extra for (15.50 Euros per person).

The port of Venice is within walking distance of Piazzale Roma (the city's main transport hub) and has connections to the city centre by water buses 41, 42, 51, 52, 61 and 62. There is a free shuttle bus to the Piazzale Roma on Saturday, Sunday and Monday.

The great thing about Venice is you don't have to spend much getting around. You can get a good sense of the city using little more than your feet. Wander through the small side streets, over hump-backed bridges and in and out of the many different piazzas, each with their own architectural style and charm. If you need to get somewhere quickly, there is an excellent network of cheap and regular water buses.

Beware of over-priced water taxis. A short trip along the Grand Canal could cost as much as 60 Euros, excluding surcharges for luggage or travelling by night.

The gondola is something everyone has to do at least once, but be careful how you negotiate the price, which can be steep!



Reflection photographed with a long lens from a balcony. Canon EOS 5D, 1/50sec at f/11

I'm using today. Fitted with the excellent 28mm Zuiko lens, focussing action is smooth and precise. Composition is a breeze with the bright full frame viewfinder. Digital SLR photographers used to peering into small viewfinders to match their 1.5 or 1.6 crop-size sensors would find the OM viewfinder an absolute revelation. This camera reminds me that a lot of the pleasure of picture taking can come from the moment of composition where the subject can really only be fully appreciated with a decent viewfinder.

Conclusions

I thoroughly enjoy mixing the formats on this trip. Canon's full frame sensor in the

5D provides some great image quality and of course you can see exactly what you are getting. But my favourite picture is still made with the Mamiya 6x7, even if I do have to wait to see it! There was also something really special about making pictures with that old mechanical OM camera again. The way it nestles in the hand, the sensations of the shutter release, the feeling of control with the manual wind-on, quiet, discreet and no distracting paparazzi-like whizz, whirr and clatter to spoil a magic moment. I somehow feel Vivaldi would approve of the muted and musical OM's signature clack – and Casanova wouldn't even notice if I snapped him leaping from his paramour's gondola!

Bargain travel cameras

● Mamiya 7II

The smallest, lightest and most travel-friendly way into the medium format experience, the Mamiya is a rangefinder that's very easy to use and has a range of brilliant lenses ideal for architecture and landscape due to the lack of distortion made possible by the rangefinder design. Around £900 for clean example with 65mm (29mm equivalent lens).



● Ricoh GR1

With good build quality overall, but some question marks over electronics in older models and a cracking 28mm lens that made this camera a legend in its time, the tiny GR1 is still one of the finest 35mm film travel cameras you can buy secondhand if you want to travel really light. Average used price: £130. My example's shutter failure was not a one-off, according to a dealer, so be careful. Another version with a super wide 21mm lens was also made: the GR21. Expect to pay a premium of around £20 to £30 over the GR1.



● Canon EOS 5D

A three year old design now, but with 12 million large and very clean pixels, image quality still stands up well against more recent full-frame offerings from Nikon and Canon that cost twice as much. Current, fair secondhand price for body only at around £800 is amazingly good value.



● Olympus OM-3

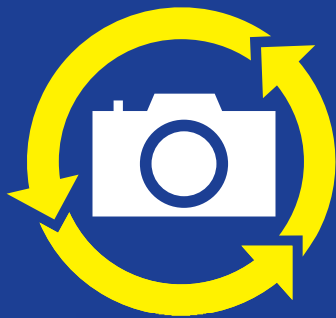
My personal favourite. If I could carry only one, this would be it. Small, light and, like a Swiss knife, it can do almost anything you ask it to, simply and effectively. Can operate even without batteries thanks to its clockwork shutter mechanism. Zuiko lenses are small and have legendary sharpness and contrast. Increasingly rare now, so expect to pay more than OM-2/OM-4 (also great cameras, but battery dependant), the premium is worth paying for the mechanical reliability. Average used price £400-£500 for good clean example, body only – Zuiko lenses are cheap and still relatively plentiful. Steer clear of heavily worn and battered examples.



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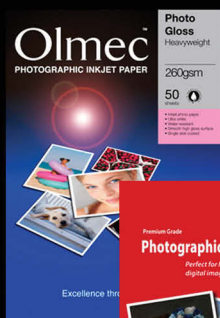
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New gear in the shops for film and digital photographers

NIKON D5000

The D5000 has a 12.3mp sensor and inherits the D90's groundbreaking HD movie capability. The camera boasts a 2.7in vari-angle LCD monitor (allowing you to take pictures from any angle) plus extensive in-camera editing features to enhance images. Designed for capturing family fun and developing the skills of photography hobbyists, the D5000 has 19 scene modes – making it ready for every occasion.



○ Body only: £719.99 D5000 + 18-55 VR kit: £799.99 ○ nikon.co.uk



PHENIX DN60

A new film camera is at last on the market in the UK. The Phenix DN60 35mm film SLR is the first new film camera, with Nikon F lens mount, for five years. Available as a body-only option, this camera has been developed with students in mind but will also appeal to existing digital SLR users who occasionally want to use film with their existing (non DX) lens sets. The Phenix offers centre-weighted TTL metering, LED exposure display in the viewfinder, ISO film speeds to 3200 and shutter speeds of B to 1/200.



○ £190 ○ firstcall-photographic.co.uk

OLYMPUS E-450

Building on the success of the popular E-420, the new E-450 is packed with features that encourage newcomers to DSLR to have fun and explore their creative potential. Three in-camera art filters apply stylish effects to any image at the touch of a button. Image composition is simplified via Live View on the LCD screen. The 10 megapixel camera, which is one of the world's smallest and lightest DSLRs, has 28 shooting modes and depth of field preview.



○ £450 ○ olympus.co.uk

JESSOPS

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This digital frame features an in-built clock, calendar, 256Mb internal memory, remote control and integral 6 in 1 card reader. Photographs and videos can be viewed from the high resolution frame, accessible from the remote control. There's also a proper off-switch for when it's not in use, rather than a power-wasting standby mode.



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Baby Lightweight Stands are designed for professional or enthusiast photographers whether on location or in the studio. Available in four models, the new stands are extendible to between 240cm and 385cm, with various payloads between 4kg and 10kg. All feature the new Quick Stack System (QSS) patented by Manfrotto and are sold individually or in a kit of three.

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bogenimaging.co.uk

GITZO OCEAN TRAVELER TRIPOD

Gitzo has developed the world's first stainless steel tripod casting to produce the new Ocean Traveler. The tripod can be used in the harshest of environments – including salt water – making this an ideal travel companion for serious photographers. The tripod features Ocean-Lock, a locking system which includes special inserts at both ends which minimise the amount of water and debris that may enter the tubes and mechanisms.



£799.95 | bogenimaging.co.uk



NIKON AF-S DX NIKKOR 10-24MM F/3.5-4.5G ED LENS

Nikon's DX-format ultra-wideangle zoom lens is designed for photographers who enjoy shooting architecture and landscapes. The lens offers a focal length between 10 to 24mm and a picture angle equivalent to a focal length of 15mm to 36mm in FX/35mm format. Thanks to its ring-type Silent Wave Motor, its autofocus is quiet and fast.

RRP £799.99 | nikon.co.uk

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The Blackbird Fly recalls the classic twin lens reflex designs of Rollei and Yashica. The photographer uses one lens to expose the film and the other as a

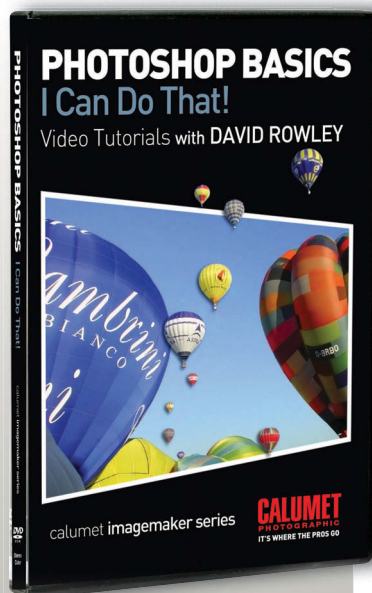
viewfinder. The Blackbird takes pictures in standard 35mm film format (24x36mm) but by using the accessory mask you can also obtain

square format pictures (24x24mm). Available in a range of colours, this kit should be great fun and also looks extremely cool.

£79.99 firstcall-photographic.co.uk

PHOTOSHOP BASICS DVD

If Photoshop is a mystery to you then this Mac and PC compatible DVD-ROM could provide the answers. Photographer David Rowley presents 24 tutorials explaining tips, tricks and techniques to make Photoshop a pleasure not a challenge. The secrets of layer adjustment, image improvement, selective sharpening, black & white contrast and black & white blending are all included. No prior knowledge is required.



£6.99 calumetphoto.co.uk

HAHNEMUHLE PHOTO RAG BARYTA

Hahnemuhle's Photo Rag Baryta combines the advantages of pure cotton paper with the appearance of a traditional darkroom baryta paper. It's acid-free and ideal for high standard museum-quality prints. The paper will be appreciated by black & white photography enthusiasts in particular but is also suitable for luminous colour pictures.



£88 for 50 sheet box of A4 (£38 for 20 sheet box. £21 for 10 sheet box)
£94 for a 20 sheet pack of A3 hahnemuehle.com



FAT GECKO CAMERA MOUNT

This little device makes it possible for you to attach any camera to the centre handlebars of your bike before heading off to capture action footage. The mount will fit a DSLR, compact camera or video camera and has an adjustable height extender so you can alter the angle. Once the mount is installed, the camera can be removed and re-attached using a quick-release feature. Made of rugged materials, the mount should hold up to an array of on and off-road adventures.

£49.99 delkin.com





AQUAPAC CAMERA CASE

Take great pictures underwater using this waterproof camera case. The case is designed for compact cameras and SLRs and will float with your camera in it. Guaranteed submersible to 15 feet (5 metres), the case also keeps out sand and dust.

£25 Olyon.co.uk

PENTAX OPTIO E70L

This sleek entry-level compact is for first-time users looking for an affordable and easy-to-use camera or for more experienced users wanting a simple point-and-shoot as a secondary camera. The E70L offers multiple scene modes, face recognition for up to 10 people and digital shake reduction.



£99.99 Opentax.co.uk

TAMRAC PRO 5 BAG

The Pro 5 is a compact bag designed to accommodate the largest digital and film SLRs with a 200mm zoom lens attached, a couple of smaller lenses and a flash. The top provides rain protection to the foam-padded main compartment, which supports the camera on foam pillars. For shock protection, the bottom has a thick, foam-padded plastic platform. There's storage for filters, film and cleaning materials and a mesh pocket for small accessories and personal items.



£43 Otamrac.co.uk

LASAGNE FILM REEL

The Lasagne is a recreation of the film apron, which was originally invented 60 years ago and was first marketed by Kodak in their Kodacraft Developing Kit in the 1940s. Basically, it's a plastic sheath that replaces the need for a traditional film spiral. You insert the leader of the film into the bottom and then roll the film to form a coil, finishing with the Lasagne Reel's taper inserted into itself to make the ball complete. The Lasagne is impervious to darkroom chemicals so will not get brittle. It can be used in all plastic tanks and stainless tanks. Perfect for beginners, it's extremely easy to use, durable and dependable, yielding consistent results every time.



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HF3 Hydroquinone Free 1l	£7.39
LD20 Lith Dev. 500ml	£15.36

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[COMPETITION]

BLACK & WHITE PHOTOGRAPHER OF THE YEAR!

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KEEPING YOU IN THE PICTURE

Black & White Photographer of the Year is sponsored by Park Cameras www.parkcameras.com

With the end of August deadline soon coming up, it's time to get your submission in – and to encourage you we thought we'd tell you more about the sumptuous prizes waiting for the winners

Black & White Photographer of the Year

- Leica D Lux-4 Titan Kit worth £765
- Hahnemuhle paper worth £100
- Park Cameras voucher worth £300
- Farnell voucher worth £100
- Snapperstuff Think Tank Shapeshifter photo backpack worth £209
- One year's subscription to *Black & White Photography*
- Klikpic website worth £35
- Ilford token worth £250

Runner-up

Black & White Photographer of the Year

- Leica D Lux-4 worth £595
- The Darkroom voucher worth £100
- Snappertuff Think Tank Modular Speed Set worth £79
- One year's subscription to *Black & White Photography*
- Klikpic website worth £35
- Ilford token worth £100

Single Image winners

- Park Cameras voucher worth £200
- Permajet photo book worth £35.95
- One year's subscription to *Black & White Photography*
- Klikpic website worth £35
- Ilford token worth £50

CATEGORIES

Overall winner

PORTFOLIO

To win the title of Black & White Photographer of the Year you must submit a portfolio of four prints. The subject matter is open so you can encompass any theme, but the prints must hold together as a cohesive set, linked by subject or style.

Single image winners

PORTRAIT

Taking pictures of people has been enjoyed by photographers since the outset of photography. Your entry can be anything from a formal portrait to a candid shot taken in the street – but it must give a strong sense of the person within.

LANDSCAPE

From the rural to the urban, landscapes offer the photographer endless scope. The winning entry in this category must evoke a strong sense of atmosphere.

STILL LIFE

Here is your chance to exhibit your real artistry with originality and superb composition. Think about abstract shapes and great lighting.

PRINTER OF THE YEAR, SILVER / PRINTER OF THE YEAR, DIGITAL

There will be two winners in this category, one for a silver print and one for a digital print. Printing must be absolutely top class.

UNDER 21

In this category we ask you to submit a set of three images that sit well together – the subject matter is up to you. You must be under 21 on 28 August 2009. If you are under 18 you must enclose a letter from a parent or guardian giving consent for your images to be published.

Entry form

Mr/Mrs/Miss/Ms Surname

Forename

Home address

Postcode

Country

Email

Telephone number

○ CATEGORY ENTERED (Please tick box)

Portfolio ☐

Printer of the Year, Silver ☐ Printer of the Year, Digital ☐

Portrait ☐ Landscape ☐ Still life ☐ Under 21 ☐

If you are entering more than one category, please photocopy this entry form and include a separate copy with each submission

○ PLEASE SIGN HERE TO CONFIRM THE FOLLOWING:

I have read and understood the terms and conditions of entry to the Black & White Photographer of the Year Competition.

Signature

☐ I have enclosed my £5/ £2.50 entry fee (see p80). Only cheques or postal orders, payable to GMC Publications Ltd, can be accepted. We can accept cheques raised in Sterling, US dollar or Euro only.

○ RETURN OF PRINTS (Please tick box)

☐ I would like my prints to be returned, and have enclosed sufficient packaging and postage

☐ I do not require my prints to be returned. By ticking this box you authorise the organisers of the competition to dispose of your prints once the judging procedure is complete

○ PHOTOCOPIES OF THE ENTRY FORM ARE ACCEPTABLE

Send your completed entry form(s), print(s) and entry fee to: Black & White Photographer of the Year Competition, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN

Guild of Master Craftsman Publications Ltd would like to ensure you are kept up to date with information on other products and offers that may be of interest to you. If you would prefer not to be kept informed of future offers, please tick box ☐

○ HOW TO PAY

If you are entering the competition from the UK please send a cheque or postal order – remember to only send one cheque or postal order for all categories you are entering. The cheque should be made payable to GMC Publications Ltd.

If you are entering the competition from overseas we can accept cheques raised in euros or US dollars.

Please do not send cash.

○ IMPORTANT!

When you enter the Black & White Photographer of the Year competition you retain full copyright of your pictures. They will only ever be used in relation to the competition or its promotion.

○ ENTRY FEE

If you are entering several portfolios or single images into any one category, you need only pay **ONE** entry fee per category.

THE PRIZES

To head up our list of fabulous prizes is the Leica D Lux-4 Titan Kit worth £765 and the Leica D Lux-4 worth £595



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KEEPING YOU IN THE PICTURE

Park Cameras are offering £200 in Park Cameras vouchers for each of the six category winners plus a £300 Park Camera voucher for the overall BPOTY winner

Hahnemühle
FINEART



Hahnemühle, who produce high quality inkjet paper for black & white photographers, are offering £100 of goods



The Darkroom are offering a £100 services voucher

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Permajet A3 Photobook worth £35.95

And more prizes from Kodak!

Turn to page 80 for terms and conditions

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KEEPING YOU IN THE PICTURE

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ALL SUBMISSIONS MUST BE IN PRINT FORM, WHETHER DIGITAL OR SILVER. ENTRIES MUST ARRIVE NO LATER THAN 28 AUGUST 2009

Your letters

Letter of the month

Each month we're offering the winner of the Letter of the Month a free copy of *Understanding Composition: The Complete Photographer's Guide* by acclaimed photographer Steve Mulligan. This excellent book explains the key ideas behind composition and shows how these ideas work in practice when photographing landscapes, wildlife, portraits and abstracts. *Understanding Composition* is available from bookshops, price £24.99, ISBN 978-1-86108-534-4.



LETTER OF THE MONTH CREATIVE SHOT IN THE ARM



©Emma Newson

As a huge fan of monochrome photography I have been a very avid reader of your magazine for over two years now and every month I am inspired; however March's issue in particular was extremely welcome!

Due to a recurring long-term mental health problem my creativity hit a dry spell and my inability to get out and about much meant my photography became quite restricted. After reading about Andrew Sanderson's still lifes, however, I was motivated to have a go and have included the two best results. I was very pleased with them – especially as I planned, shot and post-processed both images in one afternoon! It's a whole new genre for me and one I intend to pursue!

Thank you for the monthly creative 'shots in the arm' – I have just bought my copy of May's issue and have already read it cover to cover and am planning my first close-up nature shots (Assignment) and Lee Frost/Sense of Place – inspired coastal scene – we'll see how it goes!

Emma Newson by email

ZEISS QUALITY

In your February issue of *Black & White Photography* there is an article by Andy Luck on the Zeiss Distagon f/2.8 25mm lens.

I have a question or two. The first is I understand that the name Zeiss has been bought by a third party manufacture and that lenses for Nikon and Canon are made in Japan under licence? Are these lenses of the same quality as the German Zeiss of old? I appreciate what Andy said about the lens and he clearly rates it.

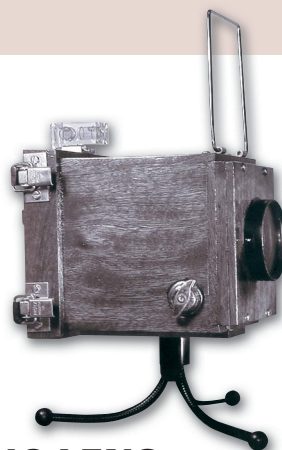
My second question is has he tested the Nikon fit Zeiss 28mm as well? If so, where can I find a report please? I have trawled through all my old copies of *Black & White Photography* without success! I have bought a D3x and want to extract the best possible image quality for landscapes.

Thanks a lot and keep up the good work on a great magazine.

Kev Beech by email

Andy writes: *The Distagon 25 is a redesign of the 1961 original for modern SLRs and DSLRs. I am not aware that this lens is made abroad under licence. It has all the hallmarks of traditional German design and is branded Zeiss. What I do know is that Zeiss make lenses for Hasselblad among others and that's good enough for me!*

According to Zeiss' own corporate information, the group have offices in more than 30 countries and are represented in more than 100 countries, with production centres in Europe, North America, Central America and Asia. The company's headquarters are located in Oberkochen, Germany, in northeastern Baden-Württemberg. I have tried the lens on a D3, D700 and via a Nikon to Canon adaptor, on a 50D and 5DMkII – and was delighted with the results on all those cameras. The bottom line is that wherever the lens is actually made, the construction and image quality is about the best you can get anywhere today in my opinion. I haven't tested the 28mm but if it is anything like the 25mm then it will also be an exceptional lens.



NO LENS REQUIRED

I have received my copy of this month's *Black & White Photography*. As always a good read, until I turned to the letters page and read the letter from Mr Wise regarding making a pinhole camera on a shoestring from a Box Brownie.

What a load of rubbish! First of all, one can still buy 120 film so there's no need to use a changing bag or use photographic paper for the negative. Secondly, I for one have never heard of a pinhole camera with a lens. The idea of a pinhole camera is just that: a pinhole, no lens involved. All Mr Wise is doing by placing a pinhole behind the box camera lens is decreasing the

already small aperture, therefore this would not be classed as a pinhole camera, but of course, you know that. In addition, so should Mr Wise as, according to his website, he is quite an expert.

My own pinhole camera is made partly from a box camera using the film holder pressure plate and shutter without the lens, the rest is wood. As this cost me 18 euros I don't think it broke the bank. Please find enclosed a photograph of my own pinhole camera and a picture taken with it.

Tom Sharples, Killorglin, S. Ireland



©Tom Sharples

DON'T FORGET ANALOGUE

As a long time subscriber to *Black & White Photography* I am very happy about its contents and can't wait to receive the following issue. However, as a passionate analogue photographer and printer, I am a bit concerned that it turns to digital equipment. I wonder whether an effort could be made in bringing up now and then analogue themes.

The analogue world acknowledges that it is, unfortunately, a dying generation but maybe your magazine could become one of the few to bring together the two worlds and thus become something unique and successful. What do you think?

Paolo Solari Bozzi by email

Ed replies: *Keeping a good balance between digital and analogue is something we try to achieve – and we do have some great silver-based tests coming up! We're very keen to support analogue based photography but at the same time have to acknowledge that many of our readers are now using digital.*

PRAISE FOR PRINTER'S ART

Congratulations to you and your fine team for the work you are doing producing *Black & White Photography*. I find many things of interest to read each month – particularly the Printer's Art when it appears.

Even though I am a digital only person, it is certainly not because I regard analogue as dead or old-fashioned. They are two different ways of producing creative works and each requires its own set of skills and techniques. The reason I find the Printer's Art interesting is that it allows us an insight into the way individual photographers and printers interpret and produce an image. Not only that, it also shows how fine interpretations can be achieved using analogue or digital methods. Funnily enough, I find sometimes I prefer the analogue version, sometimes the digital, sometimes it will be the original photographer's version, sometimes not. This just shows how subjective the products of what was once assumed to be the ultimate objective technology can be.

If I have any criticisms to make of the magazine at all they are these: The recent spate of camera reviews – Trevor Crone's large format camera review excepted. Is it me or have the number and length of photographer interviews fallen? The quality and amount of book reviews.

Anyway, those gripes aside, keep up the good work and as Harminder Singh reminds us in these troubled times it is good 'to focus on those activities that provide you with interest, joy and a sense of movement, of getting better' (*Black & White Photography* No. 96).

Andrew Wenn by email

Ed replies: *Thank you for keeping us on our toes Andrew! Book reviews are re-instated along with our new web-reviews on page 20.*

Get in touch

Send your letters by email to lizr@thegmcgroup.com or by post to Elizabeth Roberts, *Black & White Photography*, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN.



SPECIAL FINDS

I am wondering if the enclosed photographs may be of interest to you and the readers of your excellent magazine. About 15 years ago I was rooting about in a box of things at a local car boot sale when I came across a small photo album. Inside were a number of photographs.

The really interesting ones show a little girl in various poses with her mother and grandmother and her pet rabbit. They are all small, thin paper prints, sepia in colour and a little faded. One shows the little girl on a porch, her little legs quite bowed, perhaps caused by rickets?

I have no idea who the family is, the only clue is that one of the more modern photos was recorded on a postcard print by a photographer named Basevi at Malmesbury, Wiltshire, and shows the front of a house with flag bunting draped across the front above the door, but no persons in the picture. At the front of the album is a small faded paper print showing a donkey in the snow with a sledge attached and the signboard behind which reads: *George Fiske Landscape Photographer*. A friend discovered that Fiske lived from 1835-1919 and worked in the Yosemite National Park in America. My guess is that the donkey is loaded up with the photographer's equipment.

I much enjoy your magazine, which I consider the best on the market due to the fact that you do not neglect the wet darkroom photographer.

Roger Davis, Calne, Wiltshire



It is for...

Instantaneous photography

Colin Harding

tells the story behind a historic photograph

The earliest photographic processes normally required exposures of many seconds, or even minutes, rendering the photography of movement impossible. However, with the right combination of lighting, subject, lens and plate size, exposures of a fraction of a second, while difficult to achieve, were possible. The taking of such photographs became known as instantaneous photography. While the term was in common usage during the nineteenth century there was surprisingly little discussion or agreement as to precisely what it meant. In practice, it was applied to any photograph which contained an element of movement or which was taken with an exposure of less than one second.

In Britain, one of the earliest and most celebrated exponents of instantaneous photography was Valentine Blanchard. His instantaneous views of London street scenes caused a sensation when they were first exhibited in the early 1860s. Blanchard used the collodion process and ingeniously converted a horse-drawn carriage into a travelling darkroom. Driving around the



© The National Media Museum/SSPL



capital he would stop when he found an interesting view, climb on to the roof of the carriage with

his camera and tripod to make the exposure and then process the exposed plate inside its darkened

interior. To keep his exposure times as short as possible Blanchard used a modified emulsion and developer and a small format stereo camera fitted with a pair of wide aperture, short focal length lenses.

Subjects that seem very mundane to modern eyes exerted a peculiar fascination, such as the novelty of their being captured by the camera. A review of Blanchard's photograph of New Oxford Street which appeared in the *British Journal of Photography* in October 1862 described how: 'Omnibuses, carts, cabs, wagons, and foot-passengers in shoals in active movement, are all "arrested"...In the immediate foreground is a man, without his coat, wheeling a barrow, his left leg poised in mid-air, in the act of stepping... One individual in a black suit, with his hands in his pockets, and looking on excellent terms with himself, is sauntering towards the spectator. The whole scene is full of life, and the photography leaves nothing to be desired.'

The introduction of much more sensitive gelatine dry plates in the late 1870s greatly simplified the taking of instantaneous photographs and removed much of their mystique. However, to this day, the ability to capture instantaneous images of fleeting moments, too rapid for the naked eye, remains central to photography's unique aesthetic.



Richards of Hull



FILM PROCESS DEEP TANKS

Deep tank 3 gallon film process for black & white & colour negative



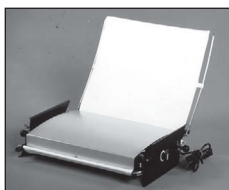
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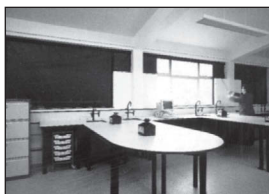
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Next month



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After 30 years of shooting colour, wildlife and landscape photographer Niall Benvie turns to black & white. Find out why...

Paul Gallagher's superb Scottish coastal scenes

- Canon Pixma Pro 9500 MkII printer on test
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Terms & conditions

WHO CAN ENTER & CATEGORIES

- The competition is open to both UK and overseas readers. Employees of GMC Publications Ltd and their families, are not eligible to enter.
 - Amateur, student and professional photographers are eligible to enter.
 - The categories are: Portfolio – for the overall winning prize – Portrait, Landscape and Still Life for single image prizes, Printer of the Year (Silver / Digital), and Under 21.
 - All photographs must be the sole work of the entrant, although entries can be printed by a third party (except for the Printer of the Year category).
 - An entry into the Portfolio category must comprise four prints that are themed to work together. Entrants may enter each category no more than three times.
 - The same print may be entered both in a single image category, and as part of a Portfolio entry.
 - If submitting the same image to more than one category, a separate print must be entered, accompanied by a separate entry form, each time.
 - If entering more than one category, each entry must be accompanied by a separate entry form, in a separate envelope or box, which must be marked clearly with the category being entered.
- All envelopes or boxes should be submitted in one package.

THE TECHNICALITIES

- All entries are open to silver prints, inkjet prints and prints made by alternative processes (cyanotype, platinum palladium, etc).
- Silver print entries: Minimum paper size 10x8in, maximum paper size 12x16in. All prints must be unmounted. The image itself may be any dimension or position within the paper's format.
- Inkjet print entries: Minimum paper size A4, maximum paper size A3. All prints must be unmounted. The image itself may be any dimension or position within the paper's format.
- Each print must carry the name, address and telephone number of the entrant on its reverse.
- Prints must not be sent in tubes. Entries sent in this way will be returned.
- Entries must be submitted as either silver/ alternative process or inkjet prints. CD submissions and/or duplicate slides are not acceptable.
- Prints can be submitted on any type of surface (glossy, matt, pearl etc).
- Prints that have been toned or handcoloured are acceptable.
- Entrants are not restricted by the manufacturer of film, chemicals, inks or paper.

ENTRY FEE

- There is a £5 fee for entry into the Portfolio category and a £2.50 fee for each of the single image categories. If you are entering more than one submission to a category you need only pay one fee.
 - The entry fee is payable by cheque or postal order, to be made payable to GMC Publications Ltd. Please do not send cash.
- We can accept cheques raised in Sterling, US dollar or Euro at the current exchange rate.

COPYRIGHT & REPRODUCTION

- Copyright of all entries remains with the photographer at all times.
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- The organisers and sponsors of the B&W Photographer of the Year Competition reserve the right to free reproduction and publication of entered images, but only in connection with this competition.

JUDGING

- Entries will be judged on style, creativity, originality, technical execution and presentation.
- The winners of B&W Photographer of the Year will be determined by the judges in accordance with the competition rules. The judges' decision is final and no correspondence will be entered into.
- Judging will take place in September 2009, with the winners announced in the December 2009 issue of *Black & White Photography*. No correspondence will be entered into prior to notifying the winners and publishing the winning entries.
- The prizes are as stated, and no cash alternative is available.
- The organisers reserve the right not to award a prize if the required standard is deemed not to have been reached.

RETURN OF ENTRIES

- Entries will only be returned if accompanied by a stamped, self-addressed envelope of the correct size, and sufficient postage. One return envelope may be supplied for multiple entries. Entries will be returned as soon as possible after the judging has taken place.
- Overseas entrants who wish to have their prints returned should include sufficient International Reply Coupons, or postal orders, with their entry to cover return postage.
- Please do not send cash to cover the cost of return postage.

GENERAL

- While every care will be taken with entries, all prints are submitted at the entrant's own risk. The organisers cannot accept liability for any loss or damage of prints, however caused.
- Entries must be sent to: Black & White Photographer of the Year Competition, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN.
- Entries must arrive no later than 28 August 2009.
- Submitting entries to the B&W Photographer of the Year Competition constitutes acceptance of these terms and conditions. Entries that do not comply with these terms and conditions will be rejected.

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POP – end of the line?

Many photographic materials have been discontinued in recent years.

Usually it is because their usage has fallen to the point where they are no longer economic to produce, sometimes because their manufacture raises health and safety issues. Unfortunately, printing-out paper fell into both these categories. It's a little sad that it went, as it had been available for well over a century and ceased only when Kentmere, the last manufacturer, was acquired by Harman Ltd in 2007.

Printing-out paper, or POP, was designed as a modern silver-gelatin paper to fill the place left by albumen paper. The first published formula for a printing-out silver chloride paper using gelatin binder was published by Captain Sir William de W. Abney in 1882, and was the logical successor to albumen paper, requiring daylight exposure to produce a burnt sienna-tinted image. The emulsion was mixed containing an excess of silver nitrate, which acted as a reservoir of silver, reinforcing the printed-out image. As with albumen paper, its process normally involved washing to remove excess silver nitrate, followed by gold toning, or gold and

platinum, to produce a stable purplish image. Liesegang of Dusseldorf was the first company to take it to market in 1886, with the name Aristotypie.

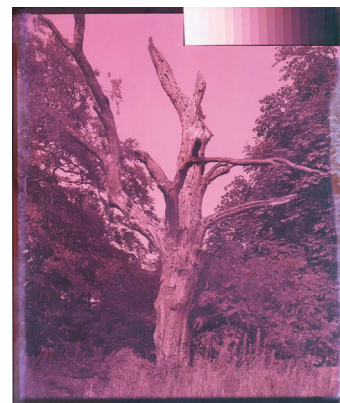
Another POP paper researched by Joseph Barker of London was offered for sale in 1885 but failed to make any impact before being taken up by Emil Obernetter in Germany. Eventually, in 1891 the Britannia Works, soon to be Ilford Limited, manufactured Barker's paper and coined the marketing abbreviation POP which has stuck ever since. Eastman Kodak knew a good thing when they saw it, and quickly came in with Solio paper in 1892. Self-toning

Studio Proof Paper into the 1990s before bowing out.

An unusual industrial application kept it in production at Kentmere. During the Cold War a means of recording the locations of atomic bomb strikes across the UK was required, so that regional planners could react quickly to the strikes. A system of recording sensors was maintained across the UK, and the sensitive material used in them was a resin-coated version of POP.

The war game never happened, of course, but the paper was a nice little earner for Kentmere for a long time. After 1990 this market soon vanished, but Kentmere

Kentmere and found their Mobberly plant was unsuitable for POP production.



Contact print that looks like a typical POP

The end of the line? Here is the result of a quick experiment, introducing excess silver nitrate into an existing paper. Ilford Galerie has always produced a weak image on printing out, and the intention was to establish if this could be strengthened. And it works – the paper was soaked for five minutes in a 2% solution of silver nitrate, briefly rinsed, then dried. Contact printing from an 8x10in negative produced this image in about three minutes. The colour is certainly that expected from a typical POP. This is not offered as a fully worked out method, but is maybe a starting point for further research, which would have to include the toning and fixing options.



versions of POP, containing gold salts, were available by the early years of the 20th century and became the most popular in use. Kodak maintained a POP as

took another formula from the Chicago Albumen Company and custom-made it for this distributor for many years. It all came to an end when Harman acquired

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news!

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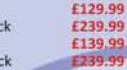
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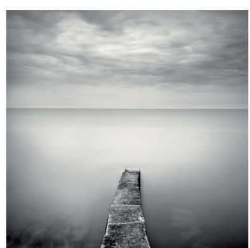
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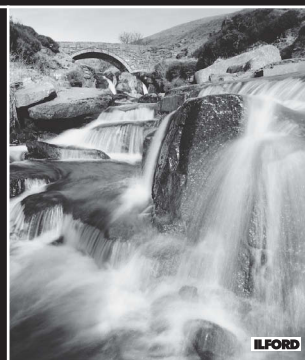
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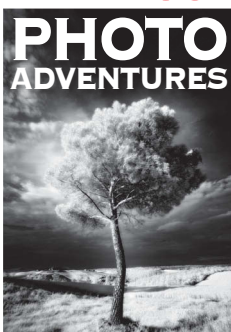
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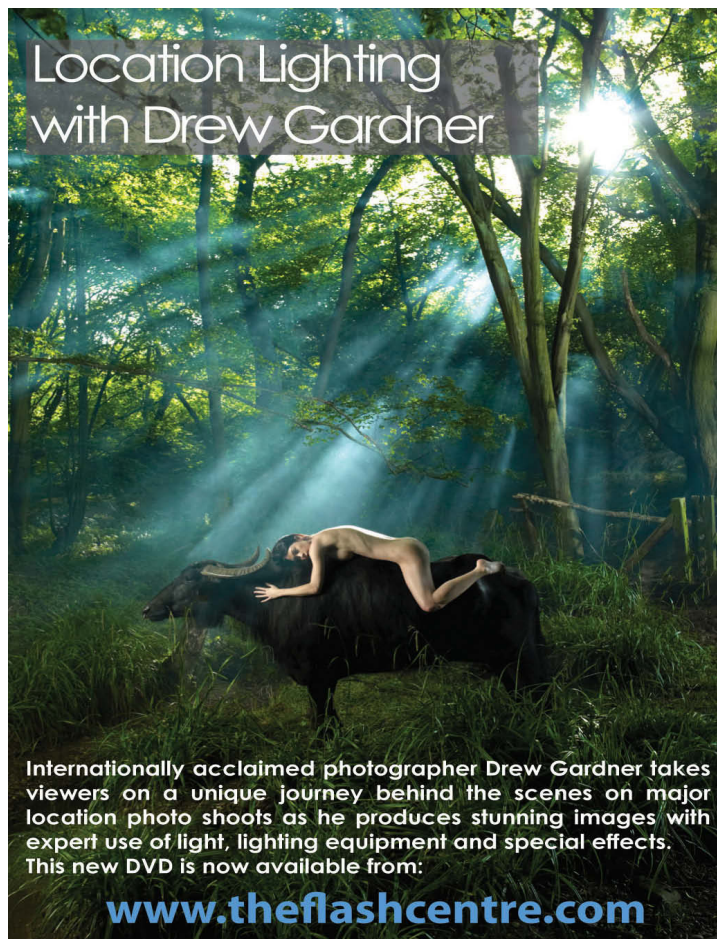
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Print Set	4 x 6	5 x 7 1/2	6 x 9	8 x 12
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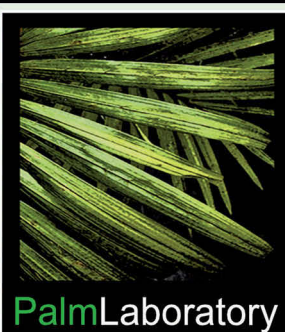
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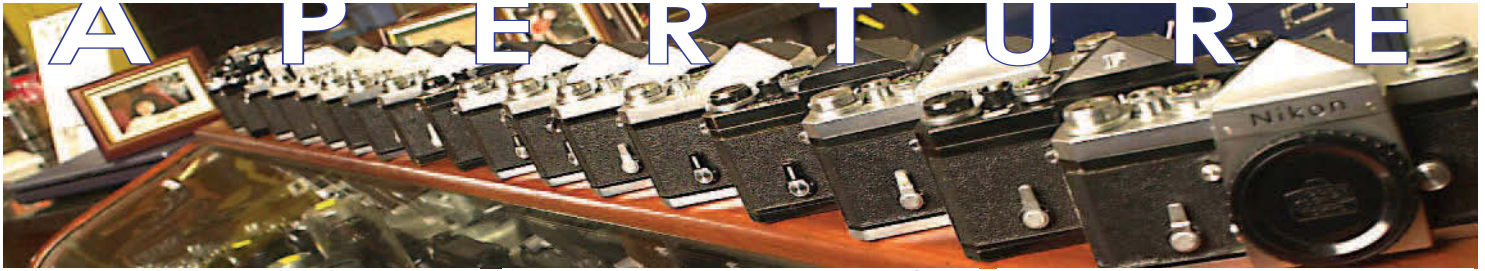
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EOS-1Ds + Charger <i>Small dent in top otherwise Mint</i>	Exc+++	£990
Under 2000 Actuations (pls check pictures on our web)	As new	£1990
EOS-1D MKIII (Complete; boxed) Low Actuations	Mint-	£850
EOS-5D (Complete; boxed)	Exc++	£350
EOS-1N RS (boxed)	Exc+++	£320
EOS-3 HS (with PB-E2)	Exc+	£220
EOS-3	As new	£320
Sigma 20mm f1.8 EX DG + hood	Exc+	£260
EF20mm f2.8 USM	Mint	£320
EF20mm f2.8 USM	As new	£290
EF24mm f2.8 (boxed)	Mint-	£750
TS-E45mm f2.8 + hood	As new	£2390
EF50mm f1.0L USM	Exc+++	£150
EF50mm f2.8 Macro	Mint	£690
EF135mm f2L USM + hood (boxed)	Exc+++	£2590
EF200mm f1.8L USM + hood	As new	£3990
EF200mm f2L USM <i>Image Stabilizer + hood & Case</i>	Exc+++	£4490
EF400mm f2.8L USM Image Stabilizer + hood	Exc+++	£1490
Sigma 800mm f5.6 AF APO + hood & flight case	Exc++	£1750
FD800mm f5.6L + hood & Flight case	Mint-	£160
EF24-85mm f3.5-4.5 USM (Silver grey colour...)	Mint	£200
EF24-85mm f3.5-4.5 USM (boxed)	Mint	£750
EF24-105mm f4L USM Image Stabilizer + hood	As new	£280
EF28-135mm f3.5-5.6 USM IS + hood (boxed)	Mint	£390
Tamron 28-300mm f3.5-6.3 XR DI VC LD+ hood	Other Medium / Large Format	
Contax 140mm f2.8 Sonnar T* (boxed) for 645	Mint	£790
Fuji GX617 with 90mm f5.6 Fujinon SWD + View finder & Center Filter	Exc++	£2590
Fuji GA645 (60mm f4)	Exc+++	£420
Fuji GS645 Wide 60	Exc++	£390
Fuji GW670 (boxed; complete)	Mint-	£690
Mamiya 7II + 80mm f4L + Hood (boxed) circular mark on tripod collar	Mint-	£1390
Mamiya 7II + 80mm f4L + Hood	Exc++	£1150
Mamiya 50mm f4.5L + hood & V/finder	Mint-	£850
Mamiya 65mm f4L + hood	Mint	£690
Mamiya 150mm f4.5L + hood (boxed) Sold	Mint	£450
Mamiya 150mm f4.5G for Mamiya 6	Exc++	£290
Pentax 135mm f4 Macro-Takumar for Pentax 67	Exc++	£170
Pentax 165mm f4 SMC Leaf Shutter Latest	Mint	£320
Rolleiflex 2.8F (80mm Planar)	Exc+++	£850
Tele-Rollei (135mm f4)	Exc++	£1150
Linhof MasterTechnika with 90mm f5.6 Super-Angulon + 150mm f5.6 Super-Symmar + Super Rollex 6x6 + 5x	Exc++	£2350
Dark Slides + Aluminium Carrying Case	Exc+++	£450
Schneider 150mm f3.5 PQ Sonnar HFT (6000)	Mint	£1090
Schneider 180mm f2.8 PQ Tele-Xanar HFT	Exc+++	£590
Rodenstock 65mm f4.5 Grandagon-N MC + Centre Filter	Exc++	£190
Schneider 90mm f8 Super-Angulon light scuffs on front glass	Mint	£650
Schneider 120mm f5.6 Makro-Symmar HM	Exc+++	£300
Schneider 210mm f5.6 Symmar-S	Mint-	£290
Rodenstock 210mm f5.6 Sirona-N MC		

Pre-owned Hasselblad

XPAN with 45mm f4 + hood Sold	Exc++	£950
Hasselblad XPAN with 45mm + Centre Filter	Exc+	£1050
Flex Body	Exc+++	£950
503CW + 80mm f2.8 CFT* + A12 Sold	Exc++	£1250
500CM + 80mm f2.8 CFT* + A12 (Acute-Matte) boxed	Exc+++	£850
500CM + 80mm f2.8 CT* + A12 #UC169xxx Sold	Exc+	£650
500CM + 80mm f2.8 CT* + A12 Sold	Exc+	£650
40mm f4 Distagon CT* #6078xxx	Exc+	£750
50mm f4 Distagon CT* #5633xxx in lens keeper	Sold	£390
50mm f4 Distagon CFT* with focusing lever	Exc+++	£470
60mm f3.5 Distagon CT* #6081xxx	Exc+	£390
120mm f4 Makro-Planar CFT* #7294xxx Sold	Exc	£690
150mm f4 Sonnar CT* #5803xxx Sold	Mint-	£290
150mm f4 Sonnar CFT* #6654xxx	Mint-	£490
150mm f4 Sonnar CFT* #7035xxx	Mint-	£490
150mm f4 Sonnar CFi T* #8863xxx	Exc++	£750
150mm f4 Sonnar CFi T* #8807xxx	Exc+++	£850
180mm f4 Sonnar CFT* #7186xxx Sold	Mint-	£590
180mm f4 Sonnar CFT* #7423xxx	Exc+++	£550
180mm f4 Sonnar CFT* #7949xxx (boxed) Sold	Mint-	£590
250mm f5.6 Sonnar C #4352xxx	User	£150
250mm f5.6 Sonnar CT* #6288xxx	Exc+	£350
500mm f8 Tele-Tessa CT* + Hard Leather Case	Exc+	£750
Hasselblad Winder CW	Exc+	£250
Hasselblad Polaroid 100	Exc+	£120
Acute Matte Sreen	Mint-	£90
A12 Film Back Chrome #UC470xxx	Exc+	£90
A12 Film Back Chrome #RR3324xxx	Mint-	£170
A12 Film Back Chrome #30EP426xx (boxed)	Mint	£190
Hasselblad Extension Tube 32	Exc++	£60
Hasselblad Extension Tube 55	Exc++	£60
Hasselblad Proxar 0.5M (Bay 60)	Mint	£80
Hasselblad Proxar 1M (Bay 60)	Exc++	£60

Pre-owned Contax

Contax 90mm f2.8 Sonnar T* (G-System)	Mint-	£140
Contax T with Flash Chrome (boxed) Sold	Exc+	£270
Contax T2	Mint-	£270
Contax RTS III Sold	Exc++	£420
Contax RX	Mint-	£270
28-70mm f3.5-4.5 Vario-Sonnar T* MM + hood	Mint-	£270
28-85mm f3.3-4 Vario-Sonnar T* MM (boxed)	Exc+++	£350
80-200mm f4 Vario-Sonnar T* MM (boxed)	Exc++	£320
21mm f2.8 Distagon T* MM + hood	Mint-	£1990
28mm f2 Distagon T* West Germany 'Hollywood'	Sold	£890
28mm f2.8 Distagon T* MM (boxed)	Mint	£270
85mm f1.4 Planar T* MM Sold	Mint-	£450
180mm f2.8 Sonnar T* AE West Germany Sold	Mint-	£350
200mm f2 Aposonnar T* with flight case Rare	Mint	£2900
200mm f3.5 tele-Tessar T* AE West Germany	Mint-	£290
300mm f4 Sonnar T* MM (boxed)	Mint-	£420
Contax N1+ 24-85mm f3.5-4.5 Vario-Sonnar T*	Sold	£650
Contax 17-35mm f2.8 Vario-Sonnar T* (for N1)	Mint	£650
Contax TLA-280	Mint-	£80

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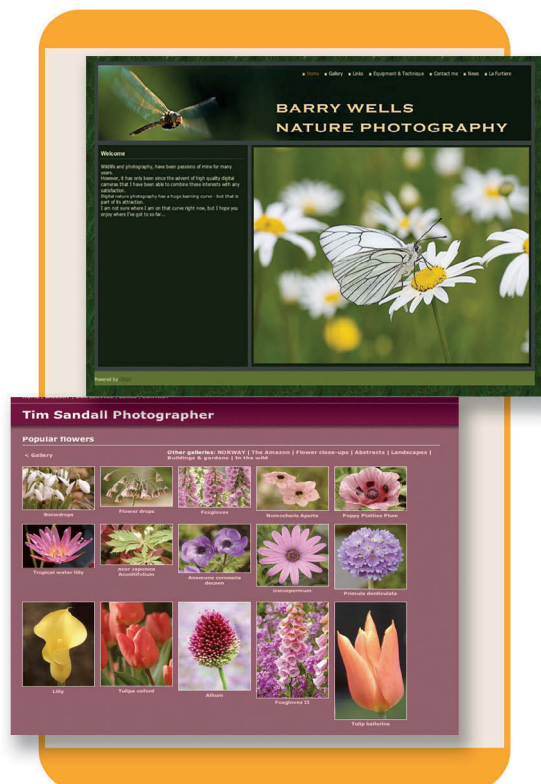
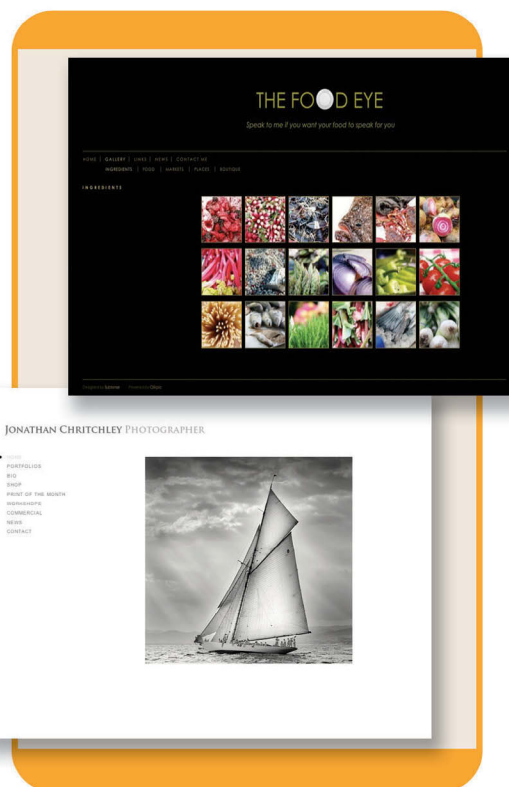
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I was running a workshop up here on the Northumberland coast recently, and one of the

participants had travelled all the way from Canada to attend it. I assumed that he was fitting the workshop into an extended stay, but no – he flew in on the Saturday, flew home on the Tuesday and went back to work on the Wednesday. How's that for dedication?

What surprised me more than his mammoth round-trip, however, was that one of the main reasons George wanted to cross the Atlantic was so he could see and photograph the old tree on Alnmouth Beach that I've talked about numerous times in this column over the past months.

I was enormously flattered that he was willing to go to such lengths to see such an everyday thing – and also anxious that his long journey wouldn't be in vain, given the vagaries of the English weather. Fortunately for him (and for me) it was still there. We've had some exceptionally high tides of late, and I keep waking up and expecting it to be gone, but for now it's happy to hang around.

What George didn't know is that since I last photographed it, someone has been down on the beach with a chainsaw and surgically removed its knarled old roots. How could they? I'm all for collecting firewood, but I wouldn't have the heart to cut up something as beautiful as that. Since it first arrived last September it has become a focal point on the beach; a tourist attraction in its own right. Kids climb on it, loving couples pose on it, dogs pee up it and photographers seem to be travelling from far and wide to

Life's a beach

It's hands across the ocean this month as **Lee Frost** shares his favourite beach with a fellow photographer all the way from Canada



© Lee Frost

Being able to look out of the window and gaze across the bay has given me the biggest creative kick of my career

take pictures of it – with George the current record holder.

On the day we visited Alnmouth Beach during the workshop, the odds of taking any decent shots were stacked firmly against us. The weather was grey and drab and the tide was at its lowest, so the sea was miles from the tree. But George was undeterred. He'd come a long way for this moment and wasn't going to let a bit of drizzle dampen his spirits. He'd also read another of my articles in this esteemed organ and

equipped himself with a B+W 10-stop neutral density filter for such emergencies. So, while others in the group were struggling to find inspiration, George was experimenting with long exposures, hoping motion in the drifting clouds would give his shots the lift they needed.

I can relate to this never say die attitude because it's what drives me on creatively. I'd hate to think that photographically I'd gone as far as I could go and all that was left in the future was more of the same. I'd be bored

stiff, to the point that I'd probably even take up golf.

I've never been one for collecting good photographs just for the sake of it – the actual process of creating them is what really inspires me, and the only way to stay inspired is by looking for new ways of making photographs. In that respect, the last year has been more than I could ever have hoped for. For starters, I finally took the plunge and went digital and as a result I now produce far more black & white images than I ever did when I was shooting film – simply because it's much quicker to get from pressing the camera's shutter to seeing the finished print when you do it digitally.

I've also become more experimental, thanks to the instant nature of digital; and though there's an important quantity over quality issue to be aware of, I actually feel that my photography has improved in the last 12 months and I feel more inspired than ever.

Equally significant has been the move to our wonderful old house overlooking Alnmouth Beach. Being able to look out of the window and gaze across the bay has given me the biggest creative kick of my career because right there, across the road, is all the inspiration I need to last a lifetime. The downside of living in such a wonderful spot is that I'm far less interested in travelling further afield. I do, of course, but to me, this place beats anywhere.

B&W

What Lee saw on the beach this month

● The dunes disappearing – fast! ● Tides so high the beach itself disappeared ● Val McDermid (author of *Wire in The Blood* and part-time Alnmouth resident)

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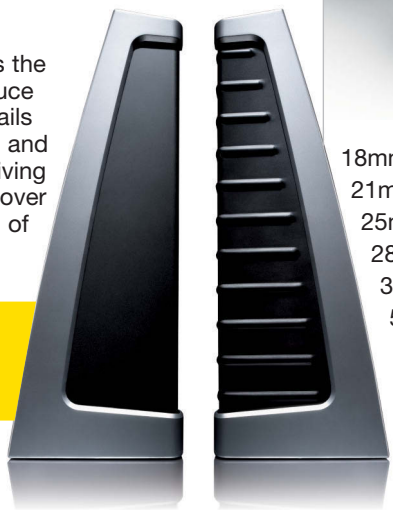
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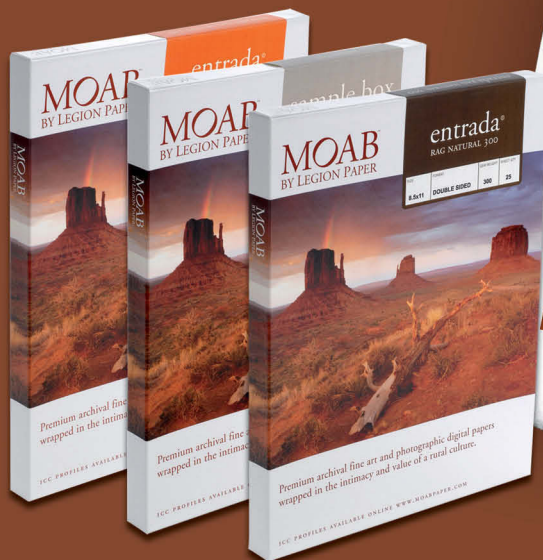
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